

# THE ATHENÆUM

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No. 3978.

SATURDAY, JANUARY 23, 1904.

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six Testimonials, must be sent not later than JANUARY 30, 1904.  
(Original Testimonials must not be sent.)

Communication of the Directors of the Liverpool Institute, Members of  
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December 23, 1903.

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*A Queen of Tears: Caroline Matilda, Queen of Denmark and Norway, and Princess of Great Britain.* By W. H. Wilkins. With Illustrations. 2 vols. (Longmans & Co.)

We congratulate Mr. Wilkins upon having once again left the beaten track. His memoir of Caroline of Ansbach, despite his not inconsiderable gift for popular exposition, was somewhat lacking in freshness; but in the present work, as in his life of Sophie Dorothea, the uncrowned queen of George I., he has handled an unfamiliar subject with excellent judgment and literary skill, and has even added something to our store of historical knowledge. In addition to availing himself fully of the labours of his predecessors in the same field, whose writings (chiefly in Danish or German) are but little known in this country, he has made research for himself, and discovered and utilized new material in the shape of documents in the English archives. Unfortunately for the purposes of history, the dispatches of the English resident at Copenhagen covering the most crucial period in the story of the Danish queen and Struensee were destroyed by the express orders of George III.; and, as has been well observed, every endeavour was made during the succeeding three-quarters of a century to render a complete review of the historical circumstances impossible. Mr. Wilkins, however, while refraining from dogmatizing on the imperfect evidence, may at least claim to have set before us an impartial statement of the facts, so far as they can be ascertained. He has, moreover, avoided the too facile apologetics of Sir Charles Lascelles Wraxall, whose three volumes, some time out of print, may now be held as superseded.

The author devotes his first three chapters to Caroline Matilda as an English princess,

a portion of her life which he thinks has not received sufficient consideration from previous biographers. This plan certainly serves, as he says, to form a link with his previous books on the House of Hanover; but much of the matter is, we think, scarcely material. The personality of her mother, the much maligned friend of Lord Bute, was doubtless not without its influence upon the Queen of Tears; but we greatly doubt if her parentage and education (the latter admittedly rather above than below that of most royal contemporaries) had much to do with her later mistakes, which were, surely, very largely the result of extreme youth, unprotected and unadvised. Her father, the "Fred" of the Jacobite epitaph, died some months before his youngest daughter was born. Matilda was married, when barely fifteen, to Christian VII. of Denmark, whose own mother had been an Englishwoman, one of the daughters of George II. The marriage of the cousins did not, as its projectors had hoped, strengthen the position of England in the Baltic, for the girl queen never interested herself in politics, and was at first a negligible quantity in Danish affairs. Her husband gave her neither his affection nor his confidence, and allowed her, after a short time, to be deprived of Madame de Plessen, the one woman of character in the strange Court on whom she had begun to lean. It had been a condition of her marriage that no compatriot should attend her. Soon after the birth of her son, the future Frederick VI. (last King of Denmark and Norway), Christian openly took a mistress and allowed his male favourites to redouble their insults to his wife. After the dismissal of this person at the instance of the all-powerful Russian minister, he sought distraction in foreign travel, and during an absence of eight months from his kingdom left his wife behind there.

Part of the year 1768 the Danish king spent as the unwelcome guest of his brother-in-law, George III. of England. But the known distaste of the sovereign, and still more, perhaps, Christian's habit of scattering silver, made him the darling of the mob, and Walpole, who declared that he had "the sublime strut of his grandfather [George II.] and the divine white eyes of all his family on the mother's side," wrote that they would soon be putting him up for Middlesex instead of Wilkes. At night his Danish Majesty amused himself in much the same fashion as he was wont to do at home, leaving some grand entertainment provided for him by an aristocratic host to drink and play the rowdy with his favourite Holck, each being in the disguise of a sailor, among the purloins of St. Giles. Remonstrances with him from the Princess-Dowager of Wales on his treatment of her daughter were rudely pushed aside; and when his aunt, the Princess Amelia, who affected to favour him, out of opposition to the Court, asked him why he did not get on better with his wife, he exclaimed, "Pourquoi? Elle est si blonde!"

However, when, after having tasted the dissipations of Paris to his heart's content, Christian returned to Denmark, there was some improvement in their relations. It was only temporary; but the king's manner

of life was gradually reducing him to such a state as to render him a virtual nonentity, and a far more important influence came into Matilda's life with the rise of Struensee. A man of great ability, boundless ambition, and totally devoid of scruple, within less than two years he made himself dictator of Denmark, getting himself advanced from the position of secretary to that of Master of Requests, and finally attaining the supreme office of Privy Cabinet Councillor with the title of Count. He made the king's position, already theoretically absolute by the fundamental law known as the *Lex Regia*, actually so by a decree abolishing the Council of State; but it was the minister who really exercised all power through "the German Junto" with which he caused the old Danish administration to be replaced. Moreover, he actually obtained the issue of a decree, in July, 1771, giving the force of a royal rescript to cabinet orders put forth by himself. Seeing that, with his fall in the succeeding year, all his root-and-branch reforms perished, we will not linger over them here. Like those of the Emperor Joseph II. a little later, they were well meant, but mostly conceived in a doctrinaire spirit, and prematurely thrust upon those who were ill-fitted to receive them; and one of the most important, the freedom of the press, recoiling upon its author, had to be abrogated by him. What we are here chiefly concerned with is the fact that it was the queen's favour which made them possible.

The causes of the palace revolution which overthrew both alike, and resulted in the execution of the minister, are to be found not alone in the discontent of all classes with Struensee, but also in the handle which the queen's relations with him gave to the party of her husband's stepmother, Juliana Maria, whose object was to obtain the throne for her own son. That there was a criminal intrigue between queen and minister can scarcely be doubted, even if we put entirely aside the cowardly confession of Struensee, made in the vain hope of saving his life, with the greater part of the evidence upon which the divorce of the queen was obtained, and dismiss Matilda's own admissions as having been cozened out of her by her enemies. To us, despite the fact that the Princess Louise's legitimacy was admitted by the Commission that tried and divorced her mother, there appears a striking likeness as to certain features—the nose particularly—between the portraits of Struensee and that of Matilda's daughter. The child was born in July, 1771. Some witnesses put the beginning of the intrigue as far back as the end of 1769. Walpole asserts that George III. knew the whole story two years before the catastrophe; and in any case, whilst approving Keith's vigorous measures for saving Matilda's life and liberty, even to the extent of making ready a British fleet to bombard Copenhagen, he certainly made no objections to his sister's divorce, and did his utmost to prevent all accounts of the trial from reaching the public. Stories of her arrest and enforced departure for Kronborg on the night of the revolution did, however, get about; they are mentioned in Gibbon's correspondence with Holroyd and Walpole's 'Journal.'

We notice that Mr. Wilkins omits the striking story of Matilda's intuitive knowledge of the day of her lover's doom; nor does he refer to Reverdil's statement that the visit of the Duke of Gloucester to Copenhagen, soon after King Christian's return from abroad, had as its object a protest against the growing favour awarded to Struensee. He rightly dismisses as worthless the protestation of innocence supposed to have been made by the queen to a French Protestant pastor, with whom she was barely acquainted; and he cites the results of Jesse's inquiries into the genuineness of the letter of the dying Matilda to George III., which demonstrated the non-existence of the original in the Hanoverian archives and the scepticism of the officials there in relation to it.

Another legend discredited by the author of the present work is the story of the pious words on the widow-pane in Celle Chapel, which some suppose to have been written thereon with a diamond by the exiled queen. On the other hand, we are curious as to Mr. Wilkins's authority for the second (and last) interview which he describes as having taken place between Caroline Matilda and her mother at Lüneburg. He says that its import was "generally guessed"; and proceeds to relate how, when the princess-dowager made strong reflections upon the queen's relations with Struensee, the younger lady retorted with an allusion to the old baseless Bute scandal, and so put an end to further intercourse with her mother. If this story be true, it is surely one of the worst things on record against the Danish queen. We doubt whether there is real authority for any interview but that which took place in the presence of Struensee, and is here dated on the preceding day.

Perhaps rather too much is made of the injury done to Matilda's popularity by the somewhat uncouth riding habit which she affected, and which even the devoted Keith said made her look like an awkward postilion. A more or less masculine riding-habit was by no means uncommon. The custom of riding astride, however, had, we believe, long been in disrepute for women. The portrait of Queen Matilda in the uniform of a colonel of the Holstein Guards, which forms the frontispiece to the second volume of 'A Queen of Tears,' certainly does not display her charms to great advantage.

Amongst the other illustrations which adorn these handsome volumes are the Reynolds portrait of the queen—that picture which cost the painter so much trouble on account of the tears of his sitter; reproductions of curious contemporary representations of Matilda's brothers and sisters in Kew Gardens and Kew Palace, the abode of her not unhappy childhood; and a quaint contemporary print of the Danish Court according her congratulations upon the birth of her son. There are two portraits of Struensee, as well as a grotesque depiction of him in prison. Among the illustrations of the various scenes of Matilda's life in Denmark and Celle, one turns perhaps with greatest interest to the two plates showing the courtyard of Kronborg Castle and the view of Elsinore (Helsingør), by reason of their traditional connexion with Hamlet, Prince of Denmark.

Mr. Wilkins has devoted special attention to his subject's last years, which were passed in honourable exile at Celle or Zell, where her ancestress Sophie Dorothea died a prisoner. He does not notice Sir Nathaniel Wraxall's suggestion that the valued visits paid her there by her sister Augusta, hereditary Princess of Brunswick, and mother of George IV.'s queen, were those of a spy. George III. was undoubtedly curious as to the details of his sister's life; but it is not likely that he carried things so far as this. He was clearly not very hopeful as to the prospects of the counter-revolution in favour of Matilda of which the enterprising Wraxall was the intermediary, and which her sudden death postponed. One cannot help thinking that it was well for her that her young life—she was not twenty-four at the end—terminated when it did. The hope of rejoining her children must have been almost the sole inducement to her to emerge from retirement.

Mr. Wilkins has appended to his text many useful topographical and biographical notes. In his next edition he might add one explaining that "one John Moore," who visited Celle in 1773, and recorded the impression of melancholy which the place and the retired queen left upon him, was none other than the author of 'Zeluco,' the friend and editor of Smollett, and the father of the hero of Corunna. He seems to have been well served generally by his translator; but the phrases "easy melancholy" (*i. 88*) and "family ministers" (*ib. 111*) give us pause.

*Cambridge and its Story.* By Charles W. Stubbs, D.D. With twenty-four Lithographs and other Illustrations by Herbert Railton. (Dent & Co.)

MESSRS. DENT have produced a really sumptuous volume about Cambridge, the letterpress being the work of the Dean of Ely, whilst the sketches illustrating it are from the pencil of Mr. Railton. Both writer and artist are possessed of a light touch, the Dean being master of an easy and pleasant literary style, and Mr. Railton being very happy in his power of reproducing the architectural beauties of old-world spots. In fact, the present form of the book before us is entirely due to the excellence of the drawings made for it by Mr. Railton. As Dr. Stubbs says in his preface:—

"These drawings are so beautiful, so full of delicacy and tenderness, and yet so firm and effective in their treatment of light and shade, and show so much sympathy for the old buildings and all their picturesque charm, that the publisher at once felt that they must not be treated as ordinary book-illustrations. The artist had produced pictures worthy to be classed with the best work of Samuel Prout. It became the duty of the publisher to treat them with corresponding respect.....It was determined, therefore, to issue in the first instance an *édition de luxe* of the story of Cambridge on specially prepared paper in large quarto size."

Mrs. Railton has given her husband valuable assistance by tinting his pencil drawings, which have been accurately reproduced by the process of auto-lithography.

In dwelling on the illustrations before

speaking of the letterpress of the volume, we are acting in strict accordance with the wishes of the Dean of Ely, whose preface seems almost unduly to depreciate his own work in comparison with that of the artist. But he is certainly not going too far when he calls special attention to Mr. Railton's drawings, though we deprecate comparison with a master like Prout. The skill of the artist is shown as much in his selection of subjects as in his execution. Mr. Railton does not illustrate the obvious. He has evidently looked at Cambridge independently, and seized upon many picturesque features which often escape the gaze of the general public. The frontispiece, for example, is not a sketch of Trinity or King's, but the delightful oriel window of Queens' Lodge as seen from the cloisters, which few casual visitors to Cambridge notice. Even those who have long resided in Cambridge may be pardoned if they do not know of the existence of the Falcon Yard, or of the beautiful old windows (p. 46)—now, alas! demolished—which were to be seen off Petty Cury. There is a very pretty view of Pembroke facing p. 106, a college which has suffered, perhaps more than any other, at the hands of the restorer; and few would have realized how picturesque is the character of the Bell Inn and the view of St. Edwards and St. Mary the Great facing p. 123. But it is in the purely architectural drawings that Mr. Railton seems to us most effective, and in these Mrs. Railton's tinting is a great addition. Nothing can be better than the west doorway of King's College Chapel, or the old gateway of the same college facing Clare, which, begun in 1444, was, as Dean Stubbs remarks, completed from the designs of Mr. Pearson in 1890.

It is an ungrateful task to criticize work so admirably executed as Mr. Railton's pictures; but we think that he is least successful in his plants, especially on old buildings. There is a sameness about all his trees and shrubs, and they do not gain by being coloured. Compare, for example, the pictures facing pp. 174 and 178, the Chapel of Trinity Hall, and an oriel window in Jesus College, with the purely architectural drawings, and this defect is at once recognizable. But *ubi plura nitent*, it is perhaps unbecoming to carp at minor faults.

The absence of drawings of modern Cambridge is significant, but we judge from the view of Downing that Mr. Railton is not unaware of the terrible buildings erected for the benefit of Cambridge villadom in the grounds of that college. He has spared us the Museums at the other end of the Downing park, and many horrors due to the spread of "up-to-dateness" in the University and town. One service he has done to Cambridge is to show that the town as well as the colleges has its beauties, and that much remains in its byways worthy of an artist's attention.

To turn to the text, the author's work is of a character in many respects worthy of the illustrations. It does not profess to be profound or original, but is eminently readable, and arranged with considerable skill. Familiar as many of the facts are to historians, they bear repetition, and Dean Stubbs has gossiped very pleasantly about them. He

begins with an old guide-book, which relates as undoubted history all the legends of how Anaximander and Anaxagoras, disciples of Thales, came to Cambridge; how King Cassibelan granted to the town the privilege of sanctuary "that any Fugitive or Criminal desirous to acquire Learning, was defended in the sight of His Enemy, &c."; and how Julius Caesar, having vanquished Cassibelan, carried some of these delectable students away to Rome. Then, descending to the level of sober fact, the author points out how Cambridge became from its position the key to East Anglia, and an important commercial and military centre. Next came the great fair, afterwards held on Stourbridge Common, which caused men to flock annually to Cambridge from every quarter. With the Norman rule the monasteries of St. Giles and Barnwell arose; the friars followed the monks in the thirteenth century, and with them the University may be said to have begun. We have now reached the period of the foundation of colleges, at first destined rather for teachers than for the students who crowded the dingy streets of the mediæval town. Only one Cambridge college, Peterhouse, dates from the thirteenth century; but the fourteenth century, though not a learned age, was fruitful in college foundations. Two great ladies—the Countess of Clare and Marie de Valence, Countess of Pembroke—gave their name to Clare and Pembroke Halls, though the former was originally known as University Hall. Edward II. began, and his more illustrious son finished, the King's Hall, and Hervey de Stanton built the Michaelhouse, both foundations being subsequently merged in Trinity College. Trinity Hall, the college whose traditions have been always "lay" rather than clerical, was built by a Bishop of Norwich; and Gonville Hall belongs to the same century. It is to be regretted that three societies which bore the honourable name of Hall decided to adopt the less distinguishing appellation of College about the middle of the last century. One fourteenth-century college has a chapter devoted to it—that of Corpus Christi, the college of the Cambridge guilds, long known as Benet College.

The fifteenth century was the age of royal benefactions to Cambridge, the mild and pious Henry VI. founding King's; and his masculine wife Queens' College. Catharine Hall was a daughter of King's; and Jesus College, like Corpus Christi, has its peculiar story. How the nunnery of St. Radegund grew up, flourished, and decayed, and how Bishop Alcock changed it into a college and a school, is told at length in a chapter called 'The Nuns of St. Radegund' (the *h*, we may remark, does not rightly belong to the name of the "glorious virgin"). The early sixteenth century, the Renaissance period, saw the rise of two colleges—Christ's and St. John's, both of which owe their foundation to the wisdom of Bishop Fisher and the liberality of Lady Margaret Tudor. As the century waxed older a great and a small college, Trinity and Magdalene, rose from monastic spoils; and before it closed Sir Walter Mildmay endowed the Protestant College of Emmanuel, and the Lady Frances Sidney perpetuated her name in the college which educated Oliver Cromwell. Then the

days of founding colleges ceased till, after much litigation, the spacious court of Downing bore testimony to the taste of the early years of the nineteenth century.

*Nelson and the Neapolitan Jacobins: Documents relating to the Suppression of the Jacobin Revolution at Naples, June, 1799. Edited by H. C. Gutteridge. (Navy Records Society.)*

If the fair fame of a national hero is to be considered a matter of national importance, we owe a debt of gratitude to Mr. Gutteridge and the Navy Records Society for this full statement of the evidence on which have been based the cruel charges made against Nelson in respect of his conduct at Naples in June, 1799. We are fortunate in having this evidence, now for the first time after the lapse of a hundred years, clearly put before us and subjected to the examination of a competent critic, because the countervailing contentions are admittedly imperfect, and the only way in which Nelson's character can be fully cleared is by showing that the evidence for the prosecution is worthless; that the charges are based on irresponsible statements emanating from tainted sources—as when Fox first in this country gave public utterance to them in the House of Commons on February 3rd, 1800; or marshalled in utter ignorance of facts and details, as in 'Sketches of the State of Manners and Opinions in the French Republic towards the Close of the Eighteenth Century,' published in 1801 by Helen Maria Williams, whose enthusiasm for the cause of freedom, uncontrolled by moral principle and misdirected by an hysterical temperament, waged war against all social laws and ordinances, whether for regulating the intercourse of the sexes or the sovereign rights of monarchs. In 1807 Capt. E. J. Foote—who had been senior officer in the Bay of Naples previous to Nelson's arrival, and had been so ill-advised as to sign the capitulation—conscious of having acted foolishly, and stung by learning that Nelson had denounced the capitulation in unmeasured language as infamous—published his 'Vindication,'

"in which he defended his action in signing the treaty, and incidentally attacked Nelson for his conduct in disallowing it.....It is difficult to refrain from commenting on the hypocritical character of Foote's attack on the memory of Nelson. Although his ship, the Seahorse, actually assisted in the seizure of the polaccas on the 28th of June, Foote at the time made not the slightest protest, either by word or by deed, against a transaction which he so loudly and so unctuously denounced after Nelson's death."

On these two works—the ignorance and hysteria of Miss Williams, the unreasoning rage and spite of Capt. Foote—Southey in England, and Colletta in Naples, based the charges which, being thus introduced into literature, spread through Europe, and were very generally accepted—as in England by writers of such standing as Brougham, Alison, and Ruskin. It was not till 1846 that Sir Harris Nicolas, in editing the 'Despatches and Letters of Nelson,' was able to answer the charges made by Foote, and repeated by Southey and Colletta. The evidence of the Nelson papers showed the

futility as well as the personal malice of Foote's accusations; but Nicolas seems to have been unacquainted with—at any rate, he took no notice of—the 'Life of Cardinal Ruffo' by Sacchinelli, first published in 1836; and there are many who have attributed to Sacchinelli's work an authority which others, after a critical examination, have doubted, and to which, Mr. Gutteridge now shows, it has no claim:—

"Sacchinelli is generally supposed to have been Ruffo's private secretary, but in point of fact he was, in the year 1799, merely a subordinate clerk attached to the cardinal's staff. Nearly thirty [sic, but really thirty-seven] years after these events had taken place he published his book, which is avowedly a panegyric of his patron, and which was, moreover, compiled with the strictest regard to the requirements of the Bourbon press censorship. His object is therefore twofold. In the first place, he strives to defend the cardinal from the attacks which have been made on him by patriotic writers of the extreme school. In the second place, he is concerned to place the conduct of Ferdinand and Caroline in as favourable a light as possible. He stood in need of a scapegoat, and Nelson, having been dead for many years, was fastened on for this purpose."

Mr. Gutteridge goes on to examine, in some detail, the nature of his evidence. "It is difficult to see," he says,

"how he can have had a first-hand acquaintance with the documents which he sets out, for many of them were not of a nature to be confided to a subordinate clerk.....and this perhaps explains why some of his documents are not what he alleges them to be."

Considerations of space do not permit us to go at length into this question, but one instance must be mentioned, on account not only of the false description of the document, but also of the entirely false quotation from it in the text. This is a letter stated to have been written by Troubridge in the presence of the cardinal, and a facsimile of it is given. Nothing can be more certain than that Troubridge did not write it. Not only is it in Italian—with which Troubridge was not acquainted—but the handwriting has no resemblance to that of Troubridge. Such a false description necessarily throws suspicion on all the other documents of Sacchinelli; the falsehood, if unintentional, is evidence of want of knowledge—is evidence that he was not present when he implies that he was. But what is worse is that, with this document before him, he alters its language most materially when he quotes it in his text. The facsimile has, "Milord Nelson non si opporrà all' Imbarco dei Ribelli," &c.—will not oppose the embarkation of the rebels; in the text he quotes it, "Nelson non impedisce che si esegua la capitolazione de' castelli....." does not oppose the *execution of the capitulation*—the capitulation, which from first to last, as far as we know, Nelson refused to acknowledge. There is no evidence whatever, except this misstatement, adduced to show that he ever did admit the possibility of acknowledging it. But clearly no value attaches to the uncorroborated statement of a writer capable of so garbling the text of a document, whether intentionally, inadvertently, or from want of understanding.

Quite recently great stress has been laid on a narrative of events by the

Chevalier Micheroux, a draft or rough copy of which was discovered by the Marchese Maresca, who was at first inclined to think that it settled the question adversely to Nelson's memory. Mr. Badham, in his pamphlet 'Nelson at Naples,' took the same view; but Capt. Mahan, in the *English Historical Review*, had no difficulty in showing that the importance of the document was over-estimated, that there were several contradictions in it, besides several statements contrary to known fact. Mr. Gutteridge now proceeds at greater length, and in fuller detail, to arrive at a similar conclusion:—

"Micheroux's story is that about 10 A.M. on the 26th of June a messenger came to him in great haste with two documents, purporting to be assurances by Nelson that the capitulation would be carried into effect. It is impossible to say what these two papers were.....In the absence of the original MSS. the matter must remain one for conjecture. It is difficult to see why this statement of Micheroux's should be regarded as conclusively proving Nelson's guilt, for Micheroux himself tells us that he did not show the documents to the garrisons. This can only have been because he doubted whether there had, in effect, been any recognition by Nelson of the capitulation, and he therefore substituted a statement of his own, which he had no authority from Nelson to make."

Mr. Gutteridge considers that "the 'Compendio' shows on the face of it that it was written by Micheroux for the purpose of exculpating himself from a charge of being the prime mover in the conclusion of the capitulation," and that the person attacked by it is not Nelson, but Ruffo. In any case, against Nelson it is powerless without the "two documents" said to have accompanied it. If these were what Micheroux says they were, there is nothing more to be said; but meanwhile, and until they are recovered—the possibility of which is very doubtful—we can only say that there is no evidence of Nelson's having either written or sanctioned any such documents as Micheroux speaks of.

Another source of evidence which might have been of the greatest interest, but, as it is, is nearly valueless, is that contributed by Dumas (the elder) in his 'I Borboni di Napoli.' When Dumas went to Naples in the train of Garibaldi, he was appointed Director of the National Museum, and in that capacity had

"the freest access to the State Papers of the defunct dynasty. Unfortunately his research work was both unsystematic and incomplete; it was largely carried out by his understudies, and Dumas himself was not a trained historian."

We might go further, and say that he was trained not to be an historian. Given documents written in careless, often ungrammatical English, translated into Italian by a Frenchman whose knowledge of English was far from thorough, the result may be easily conceived. When to this is added the fact that this imperfect polyglot was, by the habits of a life, a romancer pure and simple, who had no scruple about inventing a letter to suit his ideas of art when he could not find one, the marvel is that any one has been found to take his work on the Bourbons seriously. And yet it is not too much to say that half of the contest waged on this question during the last five or six years has been on the mean-

ing of some of the letters given by Dumas. This has been especially the case in respect of a letter from Hamilton to Acton of June 27th (Gutteridge, p. 249, No. 116; Dumas, vol. iv. p. 87), which is now printed from the original, but, in Dumas's travesty, has largely increased the confusion and difficulty of the question. If it was only as giving these letters from the original, Mr. Gutteridge's work would be of immense importance. Unfortunately the work is not, and, at present at least, cannot be, absolutely complete. Many most important letters cannot now be found. The documents referred to by Micheroux are two; documents quoted or misquoted by Sacchinelli are others; there are also somewhere letters written to the queen by Lady Hamilton between June 24th and 30th; and, further:

"It seems almost certain that there are in existence at the present moment a large number of MSS. relating to this period, access to which is steadfastly denied to the public. The story runs that they were at one time preserved in the household archives of the royal palace at Naples, and that some Neapolitan penny-a-liner who had gained access to them misused his opportunities by publishing scandalous matter relating to Queen Caroline. The late King of Italy was chivalrously indignant at the insult thus offered to the memory of a fallen dynasty, and directed the sequestration of these papers. I have myself conversed with persons of standing and credibility who allege that they have seen such documents; but be this as it may, it is quite clear that it is at present hopeless for the private investigator to endeavour to procure access to them."

And so the matter now stands. As is most commonly the case, the proof of the negative is imperfect; but, as against Nelson's repeated and categorical statement that "the rebels came out of the castle, to be hanged or otherwise disposed of as their sovereign thought proper," there is no evidence of any value either to the legal or the historical mind. If any such exists, either to prove Nelson's guilt or innocence, it is locked up in the private archives of the King of Italy. Mr. Gutteridge has, at any rate, been able to add very considerably to the mass of evidence already accumulated, and to advance the problem so much nearer to that perfect solution which our descendants, if it still troubles them, may be permitted to reach.

#### *The Life and Principate of the Emperor Nero.* By Bernard W. Henderson. (Methuen & Co.)

MR. HENDERSON has produced a piece of historical work which is in many respects admirable. The labour he has expended on the study both of ancient sources and of the modern literature bearing on the subject is extensive, and he has exercised upon it a judgment which is in the main sound and deserving of respect. The life of Nero is treated under divers heads, and the results are presented rather in the form of a series of essays than as a continuous history. The appendixes and notes, into which the fruit of much toil is compressed, are valuable, and afford comprehensive and critical surveys both of ancient evidence and of the condition of modern opinion concerning it. No scholar who desires to give more than ordinary attention to the last of

the Julio-Claudian emperors can dispense with the volume, and there is much in it which will prove of value to a wider circle of scholars. But most readers, we fear, will feel that the historical material suffers somewhat from the mode of its presentation, of which we will speak below.

The best sections of the book are those which deal with military affairs, for the understanding of which Mr. Henderson appears to possess especial aptitude. In particular the treatment of the Eastern campaigns merits high commendation. If we mention here a few matters on which the author's statements may be deemed at fault, it must not be supposed that these are typical, for he has attained a sufficiently high standard of accuracy in dealing with a complex and difficult subject. The first thing we wish to notice is a strangeness of language in more than one reference to the Julio-Claudian dynasty, particularly on pp. 21, 22. What is meant by "emperors of the purely Claudian line," connected with the statement that the "Claudian house was but related to Augustus by adoption"? It seems to be forgotten that the emperor Claudius was the grandson of Octavia, sister of Augustus, and that the relationship which connected him with Augustus was of precisely the same kind as that which connected Augustus with Julius Cæsar. Again, if Nero could claim the great dictator as "veritable ancestor," why should not Claudius make the same claim? The assertion that Nero, after Caligula's death, alone remained "as male lineal descendant of Augustus and Julius," will not bear examination.

On p. 11 there are estimates of Suetonius and Dio Cassius which we are indisposed to accept. It is, of course, commonplace to talk of Suetonius's "avidity for town scandal"; but to put this forward as his sole characteristic is most unjust. Even on the score of scandalmongering, Suetonius, in pleading for mitigation of judgment, might point to much that is to be read in the pages of Tacitus. He might, for example, ask to have his brief mention of the concluding scene in Messalina's life compared with the detailed picture over which Tacitus lingered so long and so lovingly. And in mere justice to Suetonius, it ought to be remembered that he was interested in many matters of importance which had no attraction for Tacitus, and that we are indebted to him for valuable information which seemed to the greater writer unworthy of his pen. As to Dio Cassius, with what propriety can he be described as a "second-hand Suetonius"? The comparison between the two writers is unpractical, and in respect of being "second-hand" the two are on a level. Concerning Octavia's pitiable death Mr. Henderson writes: "Thus Poppaea had swept her last rival from her path. The sentimental mob had helped to sacrifice another of its darlings, and ran to thank Heaven for it." Those who thanked Heaven were not "the sentimental mob," but the senators, as a glance at Tacitus will show. On p. 9 there is what seems to be a wrong reading of those famous chapters of the 'Annals' (iv. cc. 32, 33) in which the historian complains of the deadly dulness of the times about which he writes, of the almost unbroken peace abroad, and

the cessation from party strife at home. It is the "pax Romana" in its widest sense which supplies him with the burden of his lament.

In his able summary of the evidence about the relations between the empire and Christianity, Mr. Henderson adopts what we cannot but think an unnatural and even impossible interpretation of the famous words "correpti qui fatebantur" in the description which Tacitus gives of Nero's persecution. The whole passage (*'Annals,' xiv. cc. 44, 45*), when read continuously, demonstrates that public opinion pronounced the whole Christian body guilty of incendiarism, and that all Christians who could be discovered to be such, either by their own admission or by the information of others, were haled before the authorities. The idea that *profitebantur* would be needed for this interpretation (p. 435) is baseless. And the notion that *fatebantur* indicates some misunderstood Apocalyptic talk about the fire that was to destroy the wicked is (with all due respect to the scholars who have supported it) far-fetched and fantastic. A few minor errors may be mentioned. There is a mistake about a Crassus (p. 20), traceable to a passage in the life of Nero by Suetonius (c. 2), in which he confuses two members of the family. Nero's favourite painter (oddly described on p. 483 as "the Holbein of his day") will hardly be recognized as Amulius; his name is ordinarily given as Fabullus. We are at a loss to make out a statement on p. 95 that "Treasury suits go before Recipitores, as in the days of the Republic." Seneca, it will be found on reference to his *'Ep.'* 86, § 7, does not say that "rich freedmen's baths were built so as to command wide views over land and sea." To mention the worship of a goddess called "Juno Poppea" (p. 148) is as though one should talk of a new compound divinity styled "Genius Augustus." On p. 470 we read, in connexion with decrees of the Senate passed on the deaths of Sulla and Rubellius Plautus (*Tacitus, 'Annals,' xiv. cc. 57-59*): "Schiller, p. 164, suggests this was a mere 'Damnatio Memoriae.' Tacitus is not of this opinion." Schiller, thus lightly chidden, was quite right. The *supplicationes* mentioned by Tacitus are not intelligible on any other interpretation. "Lesser honours of a triumph" is not a good representation of *insignia triumphi* (p. 165). Finally, we protest against the description of the scheme of life set forth by Petronius as "Epicureanism." The pages devoted to the condition of philosophy in Nero's time belong to the less valuable portions of Mr. Henderson's work.

The writer's style is, as we have already hinted, unfortunate. There is much in his language which we would fain believe not to be English—as yet. In his striving after effect, in his frequent shrinking from directness and simplicity, Mr. Henderson illustrates many of those characteristic defects of Silver Latin which Seneca (*'Ep.'* 114, §§ 10 *sq.*) could describe so well, yet could not avoid. And in addition to the yearning after what is novel and unexpected in language, there is a tendency to moralize and sermonize and satirize which becomes wearisome at times:—

"They shall answer before God and man for their deeds who play upon the ignorance and

passion of the masses of the people, no matter what their motive."

"Complacent gods to whom votaries pay such vows! How could such be dethroned from the hearts of men? Unless by strange chance such complacency be not the Deity's one necessary attribute."

The moralizing might often be turned the other way. When the conspirators against Nero are condemned for not having learnt lessons from the past, one wonders why Nero should not be condemned on the same ground. Strange metaphors are common, as "philosopher's cloak of high-sounding maxims," "armour of shibboleths," "altruistic gluttony," applied to the rapacity of a commissioner sent out by Nero to seize upon works of art. Another common device is the conjunction of incongruities: "She [Fortune] gave him an Imperial Princess to wife and the envious depreciation of biographers of a later age." This is not much better than the famous description of Boyle. "They [the winding streets of Rome] were ugly, ugly as the mud swamps of Ravenna." A not very easy sentence on p. 15 runs thus:—

"Grant to the great Emperor [Augustus] all our just admiration, and yet we must perhaps confess that our historian's view of his last descendant may prove as inadequate as is the journalistic taste of all ages."

There is not a little in Mr. Henderson's pages that recalls present-day journalism to mind. There is the journalist's humour in the reference to Nero's debaucheries as "those pleasurable enjoyments, the tale of which we so reluctantly withhold, even for so short a space as may be contained in a single chapter, from the censure of the moralists and the anticipated delight of their moral indignation."

Even the "topical allusion" is not wanting:—

"Granted—as grudgingly as you please—the need for money, the people would always prefer indirect to direct taxation, so long as bread and salt stay cheap, and the big loaf placard must be disposed of on the rubbish heap, however enthusiastic the politician may be."

We are unwilling to part from Mr. Henderson's book without reiterating the opinion that it is really valuable. But for that, its faults of form would not force themselves upon us as deserving extended attention.

*A Short History of Ancient Peoples.* By Robinson Souttar, D.C.L. (Hodder & Stoughton.)

DR. SOUTTAR'S book goes far to explain the suspicion with which much English scholarship is regarded on the Continent. We gather from its general tenor that his object in writing it is to vindicate the more conservative view of the historical accuracy of the Bible, which has of late suffered from the stabs in the back administered by the "higher critics." With this motive many will sympathize, but his equipment seems hardly fitted for carrying his purpose into effect. Some knowledge of the different Egyptian and cuneiform scripts, as of the languages that they cover, is desirable for one who would summarize the recent progress of Egyptology and Assyriology; yet, to judge by the different transcriptions he gives of divine and royal names, Dr. Souttar

knows no more of the hieroglyphic than he does of the arrow-headed characters. A working acquaintance with the controversies always being waged over each successive discovery in Egypt and Western Asia might in part have remedied this; but Dr. Souttar seems to have considered that a shorter cut to knowledge was to be found in text-books, which are in themselves summaries. Even in the choice of these he is not very happy. Maspero's *'Histoire Ancienne des Peuples de l'Orient Classique'* is almost the only modern authority of the first rank to be found among those he quotes as "useful to those who wish to read more widely on any particular line"; and even here he quotes not from the original French, but from the English edition, which, as the *Athenæum* showed on its first appearance, was transmogrified in the interests of orthodoxy.

In these circumstances it is only to be expected that an author should make mistakes, and Dr. Souttar does so almost from the outset. "The original inhabitants reached Egypt," he tells us, from Asia, or at least "the weight of the evidence seems to be in favour of Asiatic origin." There is, indeed, a consensus of opinion among Egyptologists that the establishment of the first dynasty in Egypt was the result of an Asiatic invasion; but the hypothesis presupposes the existence there of a native race of African origin, having a relatively high civilization for many thousands of years before the first dynasty. So, he goes on, the Egyptians started with a conception of one Supreme Being, Lord of Heaven and Earth; but does he wish us to think that the king of the first dynasty, whom an ebony tablet lately discovered at Abydos depicts as dancing before "the god on the staircase"—i.e., Osiris—was a monotheist? Later, he tells us that, although the poorer Egyptians "buried their dead in the sand in the ordinary way," the corpses of the rich were embalmed, swathed in linen, placed in a preparation of pasteboard which showed the shape of the face and hands, and then enclosed in successive coffins of wood and stone. But here it is evident that he is confusing the practices of different ages. The Egyptians of the first three dynasties buried their dead not "in the ordinary way," but in the contracted position. Embalming was for long confined to kings and princes, while the "cartonnage" process he describes was the product of a very late period. The god Min, whom he calls "Minu," was not worshipped, as he states, at Thebes, but at Panopolis or Coptos. It was not "Shabak," or Sabaco, who was the conqueror of Bocchoris, for at least two kings reigned between them, and Dr. Budge has shown that the "Tartan of Egypt" referred to by Sargon was not "Shabe" or Sabaco, as Dr. Souttar says, but Sib' or Sib'e. Lastly, Alexander was not "hailed by the priests" of the Oasis as "son of Jupiter," but as son of Amen, this being, as M. Maspero has shown, the regular and formal legitimization of his claim to the throne of Egypt.

Turning to Asiatic affairs, we see no evidence that Dr. Souttar has any more thorough comprehension of their history than he has shown of that of Egypt. The Sumerian or Mongoloid race may have been akin to the Elamites, but were certainly

not related, as is here stated, to the Persians, who were without doubt Aryans. The city of Lagash, or Telloh, does not belong to "the dawn of Babylonian history," as we first hear of it about 2800 B.C., and Babylonian history goes back for at least a millennium and a half before that date. Nor is the cuneiform writing there discovered "evidently still in its infancy." The linear Babylonian of the Telloh inscriptions differs, indeed, from the strictly cuneiform writing, because, being carved on diorite and other refractory stones, the wedge could not be so easily made as in clay. But the characters have already become so conventionalized that all but a trace of their pictorial origin is lost, and this argues their constant use for a period which, as Dr. Hilprecht has shown, certainly goes back as far as 7000 B.C. There is no foundation for the statement that "the Babylonians originated the signs of the Zodiac" other than the supposed identifications of Mr. Robert Brown, which do not command universal acceptance; nor is the legend of the tower of Babel to be found in any Babylonian myth or tradition. Samurammat, queen of Adad-Nirari III., may be the origin of Herodotus's legend of Semiramis; but there is nothing, except the slight resemblance of name, in favour of this view. And Dr. Souttar, in his anxiety to assert what he calls the historical accuracy of Scripture, takes the loose traditions of the Jews more seriously than either logic or common sense warrants. Had Nebuchadnezzar really commanded that any one of his subjects who refused to worship the god of Shadrach, Meshach, and Abednego should be cut in pieces, the whole Chaldean empire would either have become Jewish or have been lost to him. There is no evidence to show that Alexander the Great ever "sacrificed" in the Temple of Jerusalem, or, indeed, visited it. Abraham cannot be considered as literally "the progenitor of the Hebrew race," which shows unmistakable signs of a mixed ancestry; and the theory that the name of the Chedorlaomer of Genesis is to be found on an historical inscription has been lately disproved by Mr. King. If Belshazzar, son of Nabonidus, were, as Dr. Souttar says, the general in command of his father's forces at Sippara, he could not have fallen at the siege of Babylon by "Darius the Mede"; and as Belshazzar is shown by the inscriptions to have been the son of Nabonidus, and not, as in the Book of Daniel, of Nebuchadnezzar, "the accuracy of the Old Testament in matters of detail" is not thereby "strikingly exemplified," but contradicted.

We might show in the same way that Dr. Souttar's information is untrustworthy when he comes to treat of the history of the Persians and other nations of classical antiquity, but we have said enough to warn the reader. We may, however, mention that Prof. Sayce contributes a preface, in which he tells us that Dr. Souttar has had recourse to the latest and best authorities, and has presented the facts with judgment and lucidity. The list of authorities given, besides M. Maspero's work already referred to, and a few popular handbooks by Prof. Sayce himself, includes few names more recent than those of Birch, Rawlinson, and Grote. We now know what Prof. Sayce's

idea of the best authorities is, and also what he means by using them with judgment.

#### ELIZABETHAN LITERATURE.

*The Alchemist.* By Ben Jonson. Edited by C. M. Hathaway. "Yale Studies in English." (New York, Holt & Co.)—This edition, printed at the Oxford Press, carefully reproduces the Folio of 1616, and gives the variants of the Quarto of 1612 and the Second Folio of 1640. "The Alchemist" is a difficult text, and has certainly proved too hard a task for Mr. Hathaway's editorial skill. He explains his purpose thus enigmatically: "If literature is the index of civilization—and I think it should be so treated—then it is the work of the editor to make that index accurately legible." The introduction is almost entirely devoted to a general history of alchemy, interspersed with such statements as "The desire to get rich quickly is the base of all swindles. It is as enduring as human vanity, and, in fact, one form of the manifestation of the governing principle of life" (p. 87). On the heels of this platitude comes a long account of certain swindling cases recorded in New York police reports. "Now for business," said the energetic Morrell, as he opened a big valise, and took from it a small crucible, a spirit lamp, and some very soft metal." There is entertainment here, though it is a long way from Jonson's fun. The notes are not always helpful, but they, too, are sometimes amusing. When Mrs. Pliant says to Surly, "I will, sir" (IV. 578), the editor says, "578. Of all the putty-heads that ever were created, Mrs. Pliant is the worst. I cannot believe in her." Law French is "a kind of crazy French in use in the English Courts for centuries after the Norman Conquest" (p. 326); and of "I not denie" the note says, "The English language cannot say this to-day. It has yielded to that tendency to senseless repetition which appears in the French negative in 'Qu'est-ce que'" (p. 310). The reader who wishes to know who the "principall Comedians" were is referred to "books on the London stage of this time," and he is told in the bibliography that certain title-pages bear "Printed by Wm. Stansby for somebody." All this is, of course, an "accurately legible index" to the facts. The note on "Decorum" (p. 342) is sadly uninformed; "broker" (IV. 596) is not a pawnbroker, and *bona roba* (II. 694) implies more than "handsome girl." "Punque, deuice, my suster" (V. 143), is surely not "arrant whore," but the adverbial "point-device"; and the italic *ti-ti-ti*'s of III. v., to which Mr. Hathaway adds Gifford's helpless note, probably represent the musical accompaniment of the cithern, which Dol plays by request. "Uncleane birds" (IV. 670) is a common Jonsonian phrase. The addendum "in seventy-seven" may be a cloaked emendation of "eighty-eight," in order to avoid trouble with the Court in its efforts at this time to conciliate Spain. "Eighty-eight" in IV. 380 is used less offensively, and it may have escaped correction.

*The Alchemist.* By Ben Jonson. Newly edited by H. C. Hart. (De La More Press.)—We have received another reissue of "The Alchemist," edited by Mr. H. C. Hart for the De La More Press. The production of the luxurious series of volumes of which this is the first, and at the philanthropic price of three half-crowns, is most commendable, but there is what a late reprinter of beautiful books called a "souçon of suspicion" that the publishers are pampering the collector and dilettante rather than honouring Jonson or helping students of his works. It may be a question whether there should be any editorial

matter in reprints in this style; and it is clearly a delicate task for an editor to introduce a difficult classic when he is conscious that the praise will go to the printer and the binder. We congratulate Mr. Hart on his judicious "incursions." His brief preface is useful, and his glossarial notes are to the point and accurate. It is, perhaps, unfair to ask for amplification in some places, especially as Mr. Hart appears to have restrained himself; but he might have referred to the pun on *lilypot* in "Pierces Supererogation" (which he quotes) as well as to the inferior joke in the "Elder Brother" (p. 183), and he might have added modern French *bain marie* to his explanation of *Balneum mariae* (p. 161). His interpretation of the phrase "uncleane birds" as "a reference to some real ornithological phenomenon" (p. 206) is not convincing. If Mr. Hart had had Mr. Hathaway's space, he would have done himself more justice.

*Die gedruckten englischen Liederbücher bis 1600: ein Beitrag zur Geschichte der sangbaren Lyrik in der Zeit Shakespeares.* Von Wilhelm Bolle. *Palaestra*, XXIX. (Berlin, Mayer & Müller.)—*The Elizabethan Lyric.* By John Erskine, Ph.D. (New York, Columbia University Press.)—Herr Bolle's treatise is a valuable contribution to a special subject, which cannot be said to have been over-laboured by Elizabethan scholars. The body of the work (pp. 1-283) is a full bibliography of English song-books down to 1600, with the text of all pieces which have not hitherto been reprinted. The author deals with thirty separate publications, and adds, by way of appendix, the German texts of Thomas Morley's lyrics which were produced in 1600 and 1624. We congratulate Herr Bolle on the manner in which he has carried out the happy idea of presenting these texts in an accessible form. The transcription, so far as we have examined it, appears to have been done most carefully, and the prolegomena are accurate and useful. Our only regret is (and the editor is not responsible for this) that an edition of this kind, which must hold its own as a book of reference, has not been printed in fairer type and on better paper. It is a sad tradition of German learning to despise even the moderate indulgence of the delights to which Mr. Bullen has accustomed English readers; but in this case it cannot be from a scholar's vow of poverty, when the price is as high as eleven and a half marks.

Herr Bolle's introduction (126 pp.) brings together much interesting material regarding the composers and poets, though his style is, as he says of Morley's, somewhat "trocken und sachgemäss." The biographical section (pp. xvi-lxxii), dealing with fourteen writers, is the fullest and most trustworthy account which has appeared. A preliminary excursus on the classification of the types of the songs is of minor importance, and another on the relation of composer and poet is altogether inadequate. We hope it is not offensive to say that the long third section on the matter and form of the "Morley" song is in the peculiar German manner, and, with the exception of the tabulated account of the stanza and rhyme, of small critical value. What purpose is served by the refining ingenuity which discusses the "rhetoric" of the "Morley" song under these heads?—"A. Mittel, die Aufmerksamkeit zu erregen. B. Mittel, die Aufmerksamkeit zu befriedigen: i. Anschauliche; ii. Mittel des Wohlklangs; iii. Mittel der Energie. C. Zusammenfassung." But there is more than enough in the book to command it to Elizabethan students who do not care overmuch for these things.

In Mr. Erskine's volume the "Song-Book" is but a portion of the wide subject of the "Elizabethan Lyric." This work is confessedly more ambitious, and it excuses its appearance by the rather doubtful statement that

the student must depend for his knowledge of the greatest song-period in English literature upon occasional pamphlets.....upon introductions to anthologies, or upon scattered passages in the large histories."

Thus the author leads us to expect more than seems to have been in his power to give. The book is but a university thesis, and, as that, is hardly equal to some of the earlier contributions to the series to which it belongs. The full chronology of the 'Elizabethan Lyrics' which constitutes the appendix (pp. 305-11) is the most valuable portion of the work. The author, it would appear, has written his thesis by taking this material, item by item, and expanding each with bibliographical and descriptive notes. There could be no fault in this procedure were the book presented as a handy guide, and not as a critical account of the entire *corpus*. The volume is nominally concerned with the 'Elizabethan Lyric,' but we only reach 'Tottel's Miscellany' on p. 71, and at p. 244 we are off again to the lyrical forms of the miracle plays. Some retrospect is excusable, but it is here out of proportion, and could only be justified were it an aid to the general interpretation of the Elizabethan matter and form. It is inappropriate when it leads to nothing more than mere description and bibliography. The most promising portion of the book is the discussion on the relation of words and music, and the observation of the fact that in the earlier Elizabethans the "emotional expression" is left to the musical accompaniment. Mr. Erskine has generally used the best authorities, but he might have referred to Flügel's edition of 'Astrophel and Stella' and to the standard editions of certain texts rather than to a popular work like Mr. Arber's 'Dunbar Anthology.' In his account of the antecedent lyrical literature he appears to have overlooked the important evidence of the 'Kingis Quair.' It is perhaps a minor fault in a literary thesis to print "Yat" and "Ffor," but it is not really difficult to be correct in these matters.

#### THEOLOGICAL BOOKS.

*The Bible in the Nineteenth Century.* Eight Lectures by J. Estlin Carpenter. (Longmans & Co.)—It was well worth while to tell the story of Biblical inquiry during the course of last century. That the story is in itself of great interest will be apparent at once to one who remembers in connexion with the Old Testament the names of Milman, Stanley, Colenso, Robertson Smith, and Cheyne, and in connexion with the New those of Martineau, Jowett, Seeley, and Lightfoot, not to speak of the foreign scholars to whom religious thought in this country is so much indebted. What a long journey we have travelled since Ewald began to write, and Strauss and Baur! How few remember the tremors caused by the publication of the text of Lachmann, or the storm concerning 'Essays and Reviews'! Even Wellhausen's 'History of Israel,' and 'Supernatural Religion,' though the writers of both are still with us, appear quite old books. Mr. Carpenter is singularly fitted to deal with this interesting subject. He has himself done original work both on the Old and on the New Testament. The lectures out of which this volume grew were no doubt to some extent polemical in their aim; they must have been meant to show how the old position on Biblical questions had by degrees given place to the new, so that the latter was a reasonable growth of thought. But the volume is written in a calm objective tone, and deals mostly with matters on which theologians are coming to agree. After two general chapters on 'The Struggle for Freedom of Inquiry' and on the 'Revised Version,' Mr. Carpenter sets forth the history in the nineteenth century of various theological questions—the Law, the Prophets, the historical

origins of Christianity, the Synoptic Gospels, the Fourth Gospel. The last chapter is more polemical, but the book is so well informed and well arranged that even those who do not accept the writer's conclusions here will be grateful to him for his work as a whole.

*The First Christian Generation: its Records and Traditions.* By James Thomas. (Sonnenchein & Co.)—The writer of this book is a free-lance who appears to have taken up as a layman the critical examination of the narratives about the Apostles. He shows little acquaintance with the recent literature of the subject, as he states positively that our Gospel of St. Matthew was written in Aramaic, and cites the last twelve verses of St. Mark without mentioning Ariston, who is now widely believed to be their author. His discussion is marked by great acuteness and honesty, and it is curious to notice how he raises difficulty after difficulty in the narrative of Acts, much in the same way as the great critics of the last half-century, without apparently having read their pages. One part of the critic's task he omits: after showing, as he thinks, the impossibility of a narrative, he leaves the ruin he has made a ruin still, without in many cases any attempt to explain how such a phenomenon could have arisen. His path thus comes to be strewn with wreckage, and the book produces a sombre impression. In the great articles on 'Simon Peter,' and on 'The Gospels,' on 'Acts,' and on 'John' in the 'Encyclopædia Biblica,' he would find the same difficulties considered, and an attempt at least made in each case to show how the story which is rejected could be produced without any deliberate fraud. Our author, however, would not sympathize with the articles on 'Paul' and on 'Romans' in that work; he believes in the existence of the St. Paul of the Epistles. His discussion of the question of St. Peter's visit to Rome is very able, and based on a great deal of reading; he arrives at the conclusion, which is also Schmiedel's, that St. Peter never was in Rome at all.

*The Doctrine and Validity of the Ministry and Sacraments of the National Church of Scotland: The Baird Lecture for 1903.* By the Very Rev. Donald Macleod. (Blackwood.)—In his Baird Lecture Dr. Macleod has done a good piece of work for his Church. Following Lightfoot, Hatch, and other scholars, he shows that the doctrine of Episcopal Succession has no sound foundation in the New Testament. There is something to be said for the view that finds in Scripture Presbyterian Succession, and though the Presbyterian clergyman of to-day is a very different figure from the elder of whom we read in the Acts and Epistles, the name connects the two, through an unbroken line of persons performing church functions. This thesis Dr. Macleod maintains against Dr. Moberly and Bishop Gore, in pleasant and readable style, with a sufficiency of learned citation, and with a breadth of sentiment which to a more logical mind might appear impossible. Whether he unchurches such Christians as Dr. Martineau is nowhere clearly said. Presbyterianism we are told has always condemned Congregationalism, and it is an essential note of the Church that she should be strong in the "one faith, one Lord, one baptism." In other passages we read that all who produce the fruits of the Christian faith may be claimed as belonging to the Church. Dr. Macleod, accordingly, is a broad-minded Presbyterian High Churchman. There are, no doubt, ministers in the Church of Scotland—Dr. Macleod expresses gratitude for the co-operation of some of them, and no doubt there are those in other Presbyterian Churches also, for the argument extends to them—who will rejoice to be assured that their orders are beyond suspicion, and the sacraments administered by their hands undoubtedly effectual.

Dr. Macleod laments, however, that many of his fellow-churchmen attach less value than he does to these privileges and distinctions.

*The New Testament in Modern Speech: an Idiomatic Translation into Everyday English from the Text of the Resultant Greek Testament.* By the late Richard Francis Weymouth. Edited and partly revised by Ernest Hampden-Cook. (Clarke & Co.)—Each year of late has brought the English reader a fresh version of the New Testament. Dr. Moffatt's 'Historical New Testament' appeared in 1901, the 'Twentieth-Century New Testament' in 1902, and from the year 1903 we have 'The New Testament in Modern Speech,' by the late Dr. Weymouth. This work, we are told in the preface, written by the author himself in 1902, is not a revision, but a new version, founded on sixty years' study. The Greek text adopted is that of the Resultant Greek Testament, which made Dr. Weymouth's name so familiar to students of divinity, and the translation is neither slavishly literal, nor, on the other hand, loose. Various readings are given, and notes, some of which furnish a more literal or another rendering, while some elucidate the text. Altogether the book is very useful and handy, and will help the English reader to realize what the various books really say, and to some extent how they say it. We give two specimens of Dr. Weymouth's work:—

"Mark iii. 23.—Hearing of this, His friends came from home to take Him by force, for they said, 'He is out of His mind.' The Scribes, too, who had come down from Jerusalem, said, 'He has Baal zebul in Him'; and again, 'It is by the Prince of the demons that He expels the demons.' So He called them to Him, and, using figurative language, He appealed to them, saying, 'How is it possible for Satan to expel Satan? For if civil war breaks out in a kingdom, nothing can make that kingdom last; and if a family splits into parties, that family cannot continue.'

"1 Cor. xiii. 12.—For the present we see things as in a mirror, and are puzzled; but then we shall see them face to face. For the present the knowledge I gain is imperfect, but then I shall know fully, even as I am fully known. And so there remain Faith, Hope, Love—these three—and of these the greatest is Love."

*First Days and Early Letters of the Church.* By the Rev. T. H. Stokoe. (Oxford, Clarendon Press.)—In the first part of this book the writer reproduces in his own words the narrative of Acts i.-xii.; in the second he states in his own words the substance of Hebrews and the Catholic Epistles. The life and writings of St. Paul he has already dealt with in an earlier volume. Introductions and notes accompany the reproductions, and bring before the reader a catholic selection of the modern writers, Moffatt being named as well as Alford and Wordsworth, but not, so far as we have noticed, either Renan or Weizsäcker. The writer claims no more independent judgment than is necessary to sum up the result of the discussions of scholars. The book may be useful as a short guide to recent discussions of the books in question, though for this it is far from adequate. For use in schools we should much prefer the Revised Version, the teacher being guided by the work of the Rev. F. Rendall or Weizsäcker.

#### OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes *The Arguments on Either Side of the Fiscal Question*, by Mr. Sydney Buxton, M.P., extracted, with revision and the addition of new tables, from the chapters on 'Protection,' 'Retaliation,' and 'Preference' in the new edition of 'A Handbook to Political Questions,' lately reviewed by us. The little volume will be useful.

*The Fields of France: Little Essays in Descriptive Sociology.* By Mary Duclaux. (Chapman & Hall.)—We hope that Madame Duclaux's charming book will fall into the

hands of the many who, like ourselves, are proud to join with her in proclaiming themselves lovers of the fields of France. Whether it be Auvergne or Touraine of which she writes now, or Burgundy, Champagne, or Provence, the very names call up memories of happy roads through smiling lands, contented men, hospitable inns, and splendid architecture. These essays are for the most part familiar to us, but we are none the less glad to have them collected in a convenient form, and the first two in particular, written from an intimate knowledge and love of the places, appeal to very pleasant memories. Touraine and the Auvergne may be called the most English parts of France. As one crosses the Loire anywhere east of Orleans one seems to pass into an English landscape, and as we pass southwards through the Bourbonnais and Marche into the Limousin and the character of the country changes, every hilltop has its ruined castle and its legend of some Sir Peter Harpendon's End—we are in the country of Froissart and the Black Prince. Madame Duclaux does not write on these themes, but supplies instead an intimate picture of life among the clear air of the mountains, which helps us to realize the strength of French provincial feeling and the attraction these heights have for whoever has once sojourned among them. No sight is more familiar to the wanderer in these regions than parties of young Frenchmen, often accompanied by some sturdy clergyman, tramping over the hills miles away from any town, unless it be the lonely mountain cottage with the domestic retinue the author so well describes. We question, indeed, whether the term "Inverness" will convey a very clear idea of the gaudy striped "Auvergnat" cloak to the English reader who has never seen one, even as to shape—but that is an unimportant point.

The chapter on the French peasant is excellent, and directs attention to some neglected sides of French agricultural history; but Madame Duclaux can hardly be ignorant that modern historians are not prepared to accept Froissart's gossip as to the excesses of the Jacquerie as containing any measure of truth. That they burnt the châteaux and pillaged the goods of the lords who could no longer defend them is unquestionable; but of outrage against the person we find but few traces. Hardly thirty persons (some of them spies or pillagers) seem to have lost their lives by the act of the Jacques, a sorry excuse for the wild vengeance of their cowardly lords. Guillaume Karle, of Mello (not Guillaume Cailliet), was their leader, and the Jacques seem to have got their name from their short jackets. 'How the Poor Lived in the Fourteenth Century' is a very interesting essay, which makes full use of some well-known authorities, old and new, but might have been, perhaps, improved by the addition of the catalogue in the 'Oustillement du Villain.' The author in the 'Medieval Country House' is a little hard on the Dame des Belles-Cousines in 'Jehan du Saintré.' The other essays are readable, but we regret that the author missed the pleasure of a visit to Villers-Cotterets, were it only to trace the wanderings of Ange Pitou. Altogether Madame Duclaux has produced a delightful book.

*Sidelights on the Court of France.* By Lieut.-Col. Andrew C. P. Haggard, D.S.O. (Hutchinson.)—It would be almost a matter of impossibility to write an uninteresting account of the doings of the French Court between 1523 and 1643, the period which Col. Haggard has chosen for his book. It may be said at once, however, that not only is there not a dull page in his book, but he has also succeeded in bringing vividly before our eyes some of the most dramatic and exciting incidents of a dramatic and exciting period. The ground is certainly not new. Writers of romances,

from Dumas the elder downwards, have found a fertile source of inspiration in the fortunes of that versatile genius Henri of Navarre and his fifty-six mistresses, and in the numerous intrigues of Anne of Austria, the wife of Louis XIII.; whilst the achievements of the great Richelieu, the unscrupulous plottings and assassinations prompted by the League, the Guises, and the two Medicis, are familiar to every historical student. Col. Haggard adds but little which is fresh to our knowledge of French history: his chief merit lies in the art of selecting what is interesting to the general reader. We are, however, made intimately acquainted with interesting, little-understood personalities, such as those of the fanatical Jacques Clément, the murderer of Henri III., and the good-hearted, though ferocious-looking Ravaillac, the murderer of Henri IV. The heroically brave, romantic Bussy d'Amboise, De Sully, Henriette d'Entragues, the beautiful "Aurora," the handsome, contemptibly timorous Concini, De Cinq Mars, for whom Louis XIII. exhibited the maudlin affection of a dotard, De Vitry, De Luynes, the great Gustavus Adolphus of Sweden, "the Lion of the North," and, lastly, the coming political force, Mazarin, all move vividly on our author's stage. The publishers have performed their part well, too. The illustrations, which are reproductions of contemporary prints, are excellent. The price seems rather high, but good printing and general get-up of the book make it almost worth the money, apart from the author's share in the compilation.

*Labour and other Questions in South Africa*, by "Indicus," is a book which will suffer by the non-disclosure of the author's name. It takes the view usual among Radical politicians of the type known to Tories as "pro-Boer." If the author's notes of a recent journey in South Africa are to carry weight with the majority or with the general public, it will have to be shown that he went thither with an open or impartial mind. But in this point his failure is complete. The publisher is Mr. Fisher Unwin.

*Toryism*, by Mr. F. E. Smith (Harper & Brothers), is a volume of which we are unable to guess the intention. The title-page tells us that in it Toryism is illustrated from speeches and writings, but the extracts are preceded by a history of Toryism up to 1832 which is not Tory history, and contains quotations from Lord Shelburne and other Whigs which have nothing to do with Tory principles. Another difficulty is that the historical Tory principles of Lord Bolingbroke, as revived by Disraeli and others, are not, we think, the principles of the author, who appears to mix up Toryism with the old Whig view of constitutional monarchy. Mr. Smith writes (of 1778) about "the servile advocacy of a policy unconstitutionally imposed by the King upon his ministers," a statement of which we might have many things to say. It expresses rather the Whig view than the Tory view as "illustrated.....by representative speeches." Mr. Smith's style is generally easy, but we do not like "English feeling was aggravated by the reunion of Belgium and Antwerp," nor "the emergence of Napoleon as a *nouveau fait*." The sentence "Pitt used.....the bestowal of peerages as an inexpensive method of conciliatory support" suggests that the author did not read his proofs.

MESSRS. METHUEN & Co. send us several new volumes of their translation of the novels of Dumas the elder by Mr. Alfred Allinson, including the *Three Musketeers* of the illustrated edition, with Mr. Andrew Lang's introduction, which is partly a preface to the "Musketeers" series and partly an account of Dumas as a novelist and as a man, and was the subject of some discussion in our columns last August. Thackeray's "Round-

about Papers" might also have been used with advantage. We prefer the *Twenty Years After* "double" paper-covered volume to the dearer edition "double" volume of the "Three Musketeers," in which the illustrations are not good. The cheap edition is on good enough paper to be legible, although the pages are a little crowded. The rendering appears to be competent, but we do not know that there was a sufficient case for a retranslation of the "Musketeers" series. "Monte Cristo" and the "Musketeers" deserve to live. Mr. Lang adds the "Valois" series ("Queen Margot," "Lady of Monsoreau," and "The '45"), and also praises "The Black Tulip" and some others. In his pleasant pages Mr. Lang writes of Dumas that he tried to be elected to the Assembly, and might as well have hoped for the Academy: "he was not *un homme sérieux*." We think that Dumas's rival, Eugène Sue, was at the head of the poll for Paris during the election of 1848; but then Sue was a republican, while Dumas held opinions less advanced. Mr. Lang says that General Dumas, the mulatto father of the novelist, died when his son was a child. To judge by the dates of publication of the father's books, this can hardly be the case. If the military bibliographies are right, General Count Dumas lived to see all the great successes of his son's plays, and the thirteenth birthday of his grandson, Alexandre Dumas fils.

AMONGST recent illustrated books for children—and, we may add, for children of a larger growth as well—we know none at a moderate price more attractive than the three volumes of Charles and Mary Lamb's juvenile work—the *Tales from Shakespear*, *Stories for Children*, and *Poetry for Children*—edited for Messrs. Dent by Mr. William Macdonald. In these the original cuts and plates, so far as they go, are reproduced, while "Mrs. Leicester's School" and the "Poetry for Children" are embellished by Miss Winifred Green with some of her dearest and daintiest work. The editor has done well to include "The Defeat of Time"—Lamb's rendering into prose of Hood's "Plea of the Midsummer Fairies"—amongst the "Stories for Children." In the "Tales" will be found not only the drawings (said to be Mulready's engraved by Blake) of the two-volume edition of 1807, but also a set of smaller pictures, reproduced from a curious little book containing four of the "Tales"—"Othello," "Cymbeline," "A Winter's Tale," and "A Midsummer Night's Dream"—in their original sixpenny form, bound up together, but separately paged, and, save "Othello," separately title-paged. This tiny volume is undoubtedly a rarity, but perhaps hardly what Mr. Macdonald calls it—unique. Similar copies are extant, some plain, some coloured. One owned by Mr. T. J. Wise contains, yet another tetrad of "Tales"—"Timon," "Romeo and Juliet," "Lear," and "The Merchant of Venice"—also separately paged, and, oddly enough, all but one—"Romeo"—separately title-paged as well. Of these "Timon" bears date 1807, and is described as "Printed for Thomas Hodgkins [Mrs. Godwin's manager] at the Juvenile Library, 41, Skinner-Street, Snow-Hill"; while "Lear" and "The Merchant" are dated 1808, and are "Printed for the Proprietors of the Juvenile Library, 41, Skinner Street." The designs, here and there, suggest the manner of Blake. Godwin, as we learn from a letter printed in MacCarthy's "Life of Shelley," had conceived hopes of a big commercial success with these single sixpenny issues.

In the third volume of his "Library Edition" of *The Works of Charles and Mary Lamb* (Methuen) Mr. Lucas collects, "for the first time between two covers," the whole of the Lambs' juvenile work in prose and verse. Here, too, the original illustrations are given

—not, however, the twelve small pictures above referred to—and in the notes we find reproductions of the several title-pages, and of one curious engraving—‘Noah’s Ark’—from Stackhouse’s ‘New History of the Bible.’ This was the book that threw such a sombre cast over Lamb’s childish imagination: he speaks of it thrice over—in a cancelled passage of ‘John Woodvil,’ in ‘Maria Howe; or, the Witch Aunt,’ and in the “Elia” essay ‘On Witches and other Night Fears.’ The plate of ‘The Witch of Endor’ from the same volume, which is described in a famous passage of the essay just mentioned, is reproduced, we may add, amongst the notes at the end of vol. ii. In this third volume the annotation occupies a much smaller space than in the other published volumes of this edition, yet it omits nothing needful, and is indeed, apart from a trivial slip or two, the model of what a commentary ought to be—accurate, apposite, and concise. We have sometimes wondered a little at the unwonted sturdiness, not to say asperity, displayed in Lamb’s answer to the letter (here printed by Mr. Lucas) in which, deferentially and after much apology, Godwin ventures to suggest the prudence of slightly veiling certain of the naked horrors in the narrative of Ulysses. Lamb, it will be remembered, concurred as to “the giant’s vomit,” which he confessed was nauseous, and must be struck out; but he stoutly refused to alter or omit one other word of his story. No doubt he had detected underneath Godwin’s carefully-padded strokings the sharp feline claws of the Bad Baby. Hence the note—so rare with the gentle Elia—of irritation, almost of resentment, in his reply.

WITH the reprint of *Original Poems and Others*, by Ann and Jane Taylor (Wells Gardner), we have but one fault to find: the book is too heavy to be supported easily in the hand. The illustrations, plain and coloured, by Mr. F. D. Bedford, are as enticing in their own way as those of Miss Winifred Green (what more could we say?); and Mr. Lucas, who edits the volume, contributes a graceful introduction, wherein criticism is discreetly blended with biography. In one particular his love of fun has induced this tricksy spirit to resist for the moment the dictates of editorial gravity. (Why, by the way, did not Mr. Bedford adorn the introduction with a tail-piece of Puck in the editor’s chair?) He has disinterred and reprinted in an appendix a number of the later and (metrically) lawless effusions of Miss Adelaide O’Keeffe, a lady who had contributed several spirited pieces to the ‘Original Poems’ of 1804-5. “My object,” writes Mr. Lucas,

“in including these verses....is twofold: to provide some quaint reading, amusing rather by accident, I fear, than by intention, and to support a private theory that Miss O’Keeffe was a good deal indebted to the Taylors for the excellence of her thirty-four contributions to their book. Otherwise, how would her own unassisted verses be so very naive and elementary?”

We really cannot resist the temptation of giving our readers a sample—it will be but the briefest possible—of Adelaide’s Pegasus with the bit fairly between his teeth. Take the following, extracted from ‘Truth is Brave; or, Rich School Boys’—a study in what our Gallic neighbours call “le hic lif”:

Lord SIDNEY (a duke’s son) came forward and said,  
With grief and with tears most sincere,  
“Oh, pardon them all, sir, the trespass was mine,  
Oh, pardon them, master most dear!  
\* \* \* \* \*  
We’re ten, and ten days’ strict confinement I’ll bear,  
But pardon my schoolfellows all!”

The terms accepted were—Lord Sidney in his room  
A prisoner stay’d:  
But no one play’d

Until the time was ended of his doom.

A few years pass’d away—and Sidney, now a duke,  
Call’d on his master—and him his chaplain made:  
To give him wealth and power he pleasure took,  
In BISHOP’s robes and lawn he’s now array’d!

We fear that verses such as these are not likely to edify young readers. On the other hand, they are too barren of meaning, whether good or bad, to do the youngsters any great harm, and may serve to furnish, if not instruction, yet at least some innocuous mirth, to adults.

M. NOALHAT’s new book on *Les Sous-Marins et la Prochaine Guerre Navale*, although it appeared in the ‘List of New Books’ in December, is only just now to be bought. It is not good as a whole, but from p. 236 to the end (p. 243) is of interest to Britons. The French plan of war with us is explained to rest on cable-cutting and use of cruisers and submarines. Cruisers are to issue from Dakar, Martinique, and Brest, and these ports (as well as Biserta and Toulon) are to be protected from blockade by submarines. The weak point is that submarines cannot as yet operate in the middle of the Mediterranean, and that French impatience will hardly suffer the Toulon fleet to lie long in port when the communications of France with Algeria are cut.

*Critical Papers in Literature* is the twelfth volume of the works of Thackeray which are being issued by Messrs. Macmillan in a well-printed edition, with careful introductions. The present book has an interesting sketch of Thackeray, by Sir Henry Thompson, as frontispiece, and includes a number of pieces which have not been before printed in book form—at any rate, in this country. The introduction gives some interesting details as to Thackeray’s connexion with the *Times*, from which paper are disinterred four articles of 1838 recently discovered to be his. They are no better and no worse than the average reviewing of the day. The letter concerning Laman Blanchard is another thing altogether; it has the frank wisdom of familiarity, speaking poignantly, but easily, of things which concern the literary craft to-day as much as in 1848.

MR. HARRY ROBERTS has been remarkably successful in finding subjects and writers for his “Handbooks of Practical Gardening,” which Mr. Lane publishes. Every one is by way of being an amateur gardener nowadays; but as a rule the taste and knowledge displayed in books of this sort are ineffable. The twenty-second handbook is the *Book of Garden Furniture*, by Charles Thonger, which comprises seats, summer-houses, pergolas, sundials, bridges, vases, and the like. This is a side of the garden which is almost as important as gardening, and Mr. Thonger has written an agreeable and informative little treatise with suitable illustrations. Too much of his information has been derived from trade sources, such as the well-known Pygmalion Works of Bedford; but in the circumstances that may have been inevitable, and if it was not it is no great matter. The work suffices.

THE Sunday School Union has published an interesting memorial to commemorate its hundredth year of useful work; it is edited by M. Jennie Street, and dedicated to “The Rank and File of the Sunday School Army.” The founder was William Brodie Gurney, who was then only twenty-five years of age, and resided at the pleasant village of Walworth. He associated himself with two others seven years younger than himself—Thomas Thompson and James Nisbet; they called a meeting at Surrey Chapel, and the Sunday School Union was formed, Gurney being its first secretary, and William Marriott treasurer. As showing the growth of the Union, it was stated by Mr. Albert Spicer at the centenary meeting held at the Mansion House last July that there were now federated 16,500 schools, 213,000 teachers, and over two million and a quarter scholars. The memorial is well illustrated, and contains many excellent portraits. In addition to this

volume, Mr. William H. Groser, the senior honorary secretary, has written a history of the hundred years’ work. This is also published at the offices of the Union.

THE issues for 1904 of *Burke’s Peerage* (Harrison & Sons) and *Lodge’s Peerage* (Kelly’s Directories and Hurst & Blackett) have both appeared, and both contain details also concerning Baronetage and Knightage. Mr. Ashworth P. Burke is to be congratulated on the pains he has taken to revise details and bring this standard work up to date. We detect signs of improvement in many places, in particular the mottoes in foreign languages are more accurate. The other volume is in its seventy-third edition, and is well known for its extended list of those who have obtained the D.S.O., Victoria Cross, and other distinctions. It is not quite so large as Burke, but a spacious and well-ordered record.

WE have on our table *Nature’s Riddles*, by H. W. Shephard-Walwyn (Cassell), —*The Alcestis of Euripides*, edited by A. J. Tate (Blackie), —*The Riddle of the Tariff*, by A. C. Pigot (Brimley Johnson), —*The Modest Man’s Motor*, by Major C. G. Matson (Lawrence & Bullen), —*Horse-Breeding and Management*, by F. Adye (Everett & Co.), —*The Story of the Organ*, by C. F. Abdy Williams (Walter Scott), —*Poems, Sonnets, and Translations*, by A. Stanfield (Sherratt & Hughes), —*Lyrics and Sonnets of Wordsworth*, edited by C. K. Shorter (Gibbings), —*The Lady of the Island*, by Guy Boothby (J. Long), —*Bert’s Holiday*, by J. Brockman (Wells Gardner), —*The Squatter’s Stud*, by E. Way Elkington (Routledge), —*Mary of Magdala*, by E. Saltus (Greening), —*Beauty in Distress*, by Gertrude Warden (Digby & Long), —*Toy-Gods*, by P. Pickering (J. Long), —*A Prisoner of the Gurkhas*, by F. P. Gibbon (Routledge), —*Holt of Heathfield*, by C. A. Mason (Macmillan), —*The Secret of Jesus*, by J. Clifford (Brown & Langham), —*The Catechist’s Handbook*, by the Rev. J. N. Newland-Smith (Grant Richards), —*What the Church Teaches*, by the Rev. E. Drury (New York, Benziger), —*Man and the Divine Order*, by H. W. Dresser (Putnam), —*The People’s Psalter*, by the Rev. G. H. S. Walpole, D.D. (Stock), —*Itamos*, by A. L. Raile (Grant Richards), —*Letteratura Assira*, by B. Teloni (Milan, Hoepli), —*Schopenhauer*, by A. Bossert (Paris, Hachette). Among New Editions we have *How to Reason*, by the Rev. R. C. Bodkin (Dublin, Browne & Nolan), —*The War of the Axe*, by J. Percy-Groves (Blackie), —*Christus Victor, a Student’s Reverie*, by H. N. Dodge (Putnam).

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## UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

I.

The letters from which the following extracts have been made descended from Mrs. Clarkson to her great-niece, Mrs. Arthur Tennyson. Mrs. Clarkson was cousin to Henry Crabb Robinson, and numerous references to her are to be found in his diary. She was endowed with singular gifts, and was a friend of Coleridge, Southey, and the Lambs. There are a great number of these letters from Dorothy, written closely on quarto and folio sheets and often crossed, so that it is somewhat difficult to decipher them. It would not be worth while to publish them as they stand, for they are mostly domestic; but there may be people, lovers of Dorothy, to whom portions of them, although they do not contain many new facts, will be welcome and illustrative of her character.

W. HALE WHITE.

Parkhouse, \*January 6th, 1805.

We now have little thought of leaving our cottage till Coleridge's return, which surely will not be long—we shall go wherever he goes—and why may not you be near us too?

[Postmark April 19th, 1805.]

I have great pleasure in thinking that you may see Miss Lamb; do not miss it if you can possibly go without injury to yourself—they are the best good creatures—blessings be with them! they have sympathized in our sorrow as tenderly as if they had grown up in the same [town?] with us and known our beloved John from his childhood. Charles has written to us the most consolatory letters, the result of diligent and painful enquiry of the survivors of the wreck,—for this we must love him as long as we have breath. I think of him and his sister every day of my life, and many times in the day with thankfulness and blessings. Talk to dear Miss Lamb about coming into this country and let us hear what she says of it. I cannot express how much we all wish to see her and her brother while we are at Grasmere. We look forward to Coleridge's return with fear and painful hope—but indeed I dare not look to it—I think as little as I can of him. Oh my dear Friend my heart seems to be shut against worldly hope! Our poor John was the life of the best of all our hopes. I seek to be resigned to the will of God, and find my comfort in his innocent life, and noble death. These contemplations strengthen my inner convictions of the glory of our Nature, and that he is now in blessedness in peace.

Grasmere, Sunday Even<sup>t</sup>, March 2nd [1805].

We have long been anxiously expecting to hear from you; and I have daily intended writing, but I had not the resolution to set about it till this present day, when having good news for you of Coleridge, I am assured that my letter will give you pleasure. Last night we received a note from Mrs. C., enclosing a letter to her from Miss Lamb, from which I will transcribe the whole that relates to Coleridge. It is dated Feb. 25th. "My Brother has received a letter from Stoddart" (Stoddart,

\* Parkhouse is on the north-east side of Ulleswater. It was a house occupied by the Liffs, owners of Wordsworth and Coleridge. Dorothy was staying there. Coleridge was at Malta; the Wordsworths were at Dove Cottage. This extract is given in order to show the terms on which the Wordsworths and Coleridge then were.

† The death of her brother, John Wordsworth. He was drowned in the Abergavenny in February, 1805.

you probably know, is at Malta), "dated December 26th, in which he tells him that Coleridge was then at Naples. We have also heard from a Mr. Dawe that a friend of his had received a letter of the same date, which mentioned Coleridge having been lately travelling towards Rome with a party of gentlemen; but that he changed his mind and returned back to Naples. Stoddart says nothing more than that he was driven to Naples in consequence of the French having taken possession of Trieste." Thus, my dear Friend, a heavy load is removed from our minds—we were wearied out with conjectures, and expectation worn out, for though every post-day we trembled when the news was coming upstairs, "no letters," yet we had scarcely any thing like expectation left. Yet we had a comfort that if any thing so bad as imprisonment among the French had happened we should have heard of it in some way or other. Such were our sober steady day-thoughts, but when I was alone in bed at night I could not banish the most dreadful images, and Mary and Sara have suffered in the same way. All is over now, if it please God to preserve him from the perils of the Sea, and in health of body. We conjectured that he would go from Naples to Sicily with the Troops and we trust that he is now there or on his way home. There is now, I hope, no danger whatever from the French except by sea—but oh! what dreadful winds we have had lately! I never remember such a winter of storms. The last woful one for us was nothing to it. As I have said I had not resolution to write while we remained in such a miserable state of uncertainty for I knew that I could impart no cheerfulness to you; and I am afraid you have been in a state to need it, for it is your way not to write when you are not in your better fashion.

Coleorton, Ashby de la Zouche, Leicestershire, November 6th, 1805, begun the 5th.

I hope you have hit upon the true reason of my long silence, or you may have felt as if I were either negligent or positively unkind. In fact, from Coleridge's arrival till the time when we saw him at Kendal we were so unhappy on his account and so distracted with doubt and painful conjectures that I could not bear to write. You could do us no good and to set about explaining so perplexing a distress would have been a miserable task. Wm would have gone up to London before we received your letter, but he was afraid of missing him on the road, and when C. wrote in answer to Wm's proposal, he replied in three lines that he was coming, and wrote to Mrs. C. to the same effect time after time. Meanwhile we knew not what to do. We were obliged to come to Coleorton at the very time we did come or we should not have seen Sir G. and Lady B.\* and we resolved to come as the only means of seeing Coleridge, being informed by Mrs. C. and others that he had engaged to begin a course of Lectures in London in November. During the last week of our stay at Grasmere we had reason (from his having told Mrs. C. that he should be at Keswick by the end of the preceding week) to expect him every day, and judge of our distress at being obliged to set off without having seen him, but when we got to Kendal we heard from Sara Hutchinson that she had just received a letter from him from Penrith, written immediately on his arrival there, i.e., little more than 1/2 an hour after her departure from P. to meet us at K. He said he could not come to Kendal just to see us and then to part. Notwithstanding this however we resolved to see him and wait one day at Kendal for that purpose: accordingly we sent off a special messenger to Keswick to desire him to come over to us; but before 7 o'clock that evening he himself arrived at an Inn, and sent for William. We all went thither to him, and never, never did I feel such a shock as

\* Sir George Beaumont.

at first sight of him. We all felt exactly in the same way—as if he were different from what we had expected to see, almost as much as a person of whom we had thought much and of whom we had formed an image in our own minds without having any personal knowledge of him. Thursday Evening. Your letter to Mary reached us this afternoon, and bitterly am I distressed that I did not write when we were at Kendal, or since our arrival here. As to poor Coleridge I am afraid he has not written to you, and you are still in the same miserable suspense. I cannot forgive myself, but I must not take up my paper with regrets and self-accusations but go on with my tale. We stayed with him from Sunday Even' till Tuesday morning at 9 o'clock, we, (that is Mary and I) but Sara H. and Wm did not part from him till the morning following. Alas! what can I say, I know not what to hope for or what to expect, my wishes are plain and fair, that he may have strength of mind to abide by his resolution of separating from Mrs. C. and hereafter may continue unshaken, but his misery has made him so weak and he has been so dismaly irresolute in all things since his return to England that I have more of fear than hope. He is utterly changed, and yet sometimes, when he was animated in conversation concerning things removed from him, I saw something of his former self—but never when we were alone with him. He then scarcely ever spoke of any thing that concerned him or us or our common friends *nearly*; except we forced him to it, and immediately he changed the conversation to Malta, Sir Alexander Ball, the corruptions of government, any thing but what we were yearning after. All we could gather from him was that he must part from her or die and leave his children destitute and that to part he was resolved. We would have gone back to Grasmere and taken a house near Hawkshead (Belmont) but this he was against, and indeed it would have been worse than useless; for he gave us a promise to come to us here in a month, and if he do part, the farther the better. So matters stood when we left him and we are now in anxious expectation of a letter from him. He did not complain of his health and his appetite appeared to be not bad, but that he is ill I am well assured and must sink if he does not grow more happy. His fatness has quite changed him—it is more like the flesh of a person in a dropsey than one in health; his eyes are lost in it—but why talk of this? you must have seen and felt all. I often thought of Patty Smith's\* remark. It shewed true feeling of the divine expression of his countenance. Alas! I never saw it as it used to be—a shadow a gleam there was at times but how faint and transitory! I think however, that if he have courage to go through the work before him—William's conversation and our kind offices, may soothe him and bring on tranquillity, and then, the only hope that remains will be in his applying himself to some grand object connected with permanent effects.

Coleorton, February, Monday morning.  
I believe the 17th [1807].

You can scarcely conceive how much pleasure your last letter gave us; but I wish you would not go to church so often (I am not going to disturb your religious sentiments or to argue against going to church in general for we are become regular church-goers,) that is, we take it by turns, two at a time, and always two every Sunday when the weather will permit) but I do think that you have no business at church in winter, and that you are more likely to catch cold there than anywhere else. I speak

\* Daughter of William Smith, M.P. for Norwich. He was a Whig and Unitarian.

† Wordsworth himself was not very regular, at any rate, in 1812. He confessed to Crabb Robinson ('Diary,' 1. 389, ed. 1869) "that he knew not when he had been to church in his own country. 'All our ministers are so vile,' said he."

seriously that I did not read without alarm that you had been at church four successive Sundays, though no doubt the pleasure of knowing that you had done so without injury was inex-pressibly great.....

Coleridge has determined to make his home with us; but where? There is no house vacant in the North and we cannot spend another winter in the cottage, nor even a summer with Coleridge and his two Boys, therefore how can we go again into the North this summer? Besides there would be something very unpleasant (not to say *indelicate*) for that in a case of *necessity* might be got over) in going so near to Mrs. Coleridge immediately after their separation; for, after she has been with C. at Ottery, she intends to return to Greta Hall and remain there as long as the Southeys do. At present, after the short consideration we have given the matter, it seems as if we ought to seek out a ready-furnished house in this neighbourhood or further South. Coleridge had an idea that S[outhey] intended leaving Keswick in the Autumn, in which case, he wished to have the house, and we consented to take it, though **VERY** reluctantly, Mary and I having many objections to Keswick; and a hundred more to taking Mrs. C.'s place in that house; but in consideration of Coleridge's inclinations, the convenience of having his books already there, and for the sake of Mrs. Wilson and Hartley, we had consented: but as Mrs. C.'s letter informs C. that Southey has no thought of leaving Keswick it is out of the question, and we are all right glad in our hearts to be released.—Perhaps we might have a house near you: but don't seek one out or say a single word about it to any one; for this is only an eager thought of Mary's and mine (she is now sitting beside me).

#### MILTONIC ELISION.

##### II.

My letter of last week left off where the constructive argument begins. If a word like *power* will fill either one or two places in the line, and if it is phonetically analyzable into a strong vowel-sound connected by a falling glide with a following weak vowel, then any strong vowel connected by a falling glide to a following weak vowel is a combination which may be used to fill either one or two places. And I will call this the first type of Miltonic elision.

The second type is the same combination reversed; that is, a weak vowel followed by a strong vowel with which it is connected by a rising glide. I do not know of any monosyllable which can be taken as a type of this class; but Milton's *humiliation* (*iā*=*iā* or *iēy*) is an example of this form of elision within the word. Between words it is freely used—e.g., to *all*—and I will call this the second type.

The third type is only artificially separable from these first two. Its condition is when two unstressed vowels coming together are connected by a glide. Since this glide must generally, I suppose, be slightly rising or falling, all the examples might possibly be referred to one of the previous classes. But the difficulty of analyzing the stress-direction of their glides makes it more convenient to create a separate class for the collision of two unaccented vowels. The type of such elision in common speech is a word like *obedience*, which was originally a word of four syllables, but is now reckoned of three; for the *i*, though it is still heard, has lost its syllabic value, and is glided into the *e*. The only necessary condition for easy elision is that the two colliding vowels should be such as are easily glided together; and these conditions are well known.

The fourth and last class is the already-mentioned Chaucerian elision of unaccented liquids. The monosyllabic type is a word like *heaven*, which may fill either one or two places

in the line. The phonetic analysis is the vowel-character of the liquid. When Milton printed *Forbidd'n* knowledge by *forbidd'n* means,

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he intended to show that he recognized that the liquid was of itself syllabic, that no true *e* was sounded with it; but that it, so to say, vocalized itself. In such a word as *schism*, which is conventionally reckoned a monosyllable, it is impossible after the *s* to pronounce the *m* except as a separate vocalized syllable, however slight; and the word is thus prosodially in the same condition as *power*. The "elision" of such syllabic liquids would be phonetically indefensible if it were not for the general recognition of *hypermonosyllables*. But if *power* may count as a monosyllable, then most people would admit that *heaven* has an equal claim. The conditions of this elision are that a strong syllable should be followed by an unaccented liquid: this last is then so slight a sound that it may be reckoned asyllabic at pleasure. As to whether it should be followed by a vowel need not be here discussed. I have stated Milton's practice in my book.

These, then, are the four types of elision:—

Vowels.	Type.
1. strong + falling glide + weak.	<i>power</i> .
2. weak + rising glide + strong.	<i>to all</i> .
3. weak + glide + weak.	<i>obedience</i> ,
Liquids.	
4. strong syllable + liquid.	<i>heav'n</i> .

and they include all the Miltonic examples: the apparent exceptions being, first, those examples of syllabic loss which, as not being in the nature of prosodial elisions, I have described as *contractions* (see pp. 10, 11, of my book). The mass of these are undoubtedly *contractions of common speech*—that is, such shortened forms of words as are familiar in common speech, a writer being at liberty to use which form of a word he may choose, as *learnèd*, or *learn'd*, or *learnt*, *comest* or *com'st*; such words are admitted into the verse in their shortened condition; prosody has nothing to do with them until after their admission. The very few examples of contraction in Milton which this explanation does not so evidently cover may be ranked as liberties in the same direction. Danto's practice is abundantly and convincingly illustrative of the reality of this distinction. Secondly, we must exclude for the moment as exceptions those cases in which Milton has elided through *h*. Of his elision through *h* I will speak later; its discussion here would interrupt without affecting the argument, and I will now give a typically exhaustive list of examples of the elisions in 'Paradise Lost' under their several heads, and afterwards discuss the main question—that is, how they should be pronounced.

##### 1. Examples of the first class:—

Saying, being, flying, doing,  
Diet, riot, giant, ruin.  
Higher, hierarch, violence, diamond, variety.

##### 2. Examples of second class:—

Humiliation, Tiresias.  
The air, the ear, the eye, the hour.  
To ask, to all, to entertain, to our, into utter.

##### 3. Examples of third class:—

Sinai, followers, Siloa's, bellowing, shadowy.  
Gradual, virtuous, &c.  
Shadow of, also our, Marocco or, sorrow unfeigned,  
hollow abys, also in, no ingrateful.  
Continue and, virtue even, virtue in.  
The acclaim, the almighty, me and, thee and.  
The unwary, thee unblamed.  
To approve, to almighty, to erect, to encrease, to  
oppose.  
They assay'd, by thee I live, by my adventure.  
Wilt thou enjoy.

##### 4. Examples of fourth class:—

R. Nectarous, general, fiery, corporal, ivory, ver-  
durous, measuring.  
Pillar of state, whether in heav'n, azure or, savour  
of.  
L. Grovelling, perilous, popular, evil.  
Purple and, temple of, and all adjectives in  
-ble (= b'l); see my book, pp. 6-9.  
N. Hardening, opening, heaven, &c.  
Prison ordain'd, garden of God.

It appears that in such a classification, while *shower* before a consonant would fall under Class 1, *shov'ry* (or *shover*) before a vowel would, by virtue of its trilled *r*, fall under Class 4. Again, the first four examples in the first class and the word *ruin* might almost as well be in Class 4. This cross confusion illustrates the real phonetic analogy between such words as *power* and *heaven*.

Having now this summary of all the Miltonic elisions before us, with a classification according to phonetic analysis carried as far as is convenient for the purpose, we may judge the rules which can be applied for the reading of them, whether the supernumerary syllables should be cut out of the pronunciation, or glided in such a manner as to make a sort of trisyllabic effect, slight in some cases, and stronger in others.

There are only three possible views. The first is that in all cases the extra syllable should be entirely cut out. The second is that it should never be cut out. The third is that it is to be sometimes cut out and sometimes not.

The first opinion may be dismissed at once—not only because the phonetic analysis shows it to be sometimes physically impossible, but because among possible cases there are many where cutting out the syllable not only makes nonsense, but is plainly opposed to the rhythmical intention. One example may suffice; it is in Satan's journey from Hell to Earth, at end of book ii. He voyages over the great gulf between hell and heaven, and the argument promises to tell "with what difficulty he passes through, directed by Chaos, the power of that place." The lines are:—

So be with difficult(y) and labour hard  
Mov'd on, with difficult(y) and labour he.

Here the extra syllable is used to enforce the meaning by a delay or hampering of the diction; and if it be omitted, not only is that intention missed, but the noun becomes an adjective and makes nonsense. Similar instances are plenty, but none better than this.

The second opinion, that the extra (elided) syllable is always to be slightly pronounced, is what I myself hold—my reasons being that the verse is better so, and that nothing is gained, even to prosodial explanation of the verse as decasyllabic or "iambic," by cutting some syllables out, because others are left; and any metrical theory which will account for those will cover all. The objection to any must be an objection of those who really object to all; and this convicts the objectors of disliking Milton's intention, as shown by the examples that they cannot, though they would, explain away.

But it will be well to give here a definite and unmistakable account of the manner in which I imagine these syllables to be read, how I actually read them myself. People who know nothing of phonetics and vowel-glides can read perfectly well; and it should be, therefore, possible to describe what is intended without any reference to technicalities. A simple way, then, of explaining these "elisions" is thus—that it is possible to pronounce such unaccented vowels or vocalized liquids so that they lose their syllabic value. This asyllabic condition of a syllable is recognized only too well in our common daily speech, and this definition of it is equally satisfactory to a phonetician and to a layman. Now remembering that in common speech this asyllabic quality is readily conferred on *all* kinds of unaccented syllables, and that in Milton it is confined to certain classes only, as described (for so much learning is necessary to prevent our sometimes misinterpreting the rhythm by lightening the wrong syllable), we may be contented to adopt this simple explanation or description, and to say that where there is no elision we pronounce syllabically, and where there is elision asyllabically; the only difference being the greater quickness and lightness of the pronunciation of the asyllabic unit, not its exclusion or omission.

This being accepted, the sole relic of disputation would be whether or no these short elements of speech (explained as asyllabic) have sufficient title to syllabic existence to justify our styling the "feet," in which they occur as supernumerary items, trisyllabic. That this is merely a question of terms I recognized fully in my book; but theorists, who would have blank verse rigidly decasyllabic, show a great dislike to these supernumerary items—unless, indeed, they can bring them under some eye-fiction of apostrophe—which proves that to their ears they do produce the trisyllabic effect; and, again, if any one should desire to write trisyllabic measures, "dactylic or anapaestic," they manifestly offer him some of the best material. They are, of course, various in quantity or weight, and an explanation of them in Milton must cover them all. It is my opinion that a knowledge not only of Chaucer's practice, but also of Dante's, is necessary to any one who would have a really complete idea of what Milton probably aimed at.

The third theory, that some are intended to be cut out and some not, is the only other possible hypothesis, and it has the usual merits and plausibility of a middle way. The question which it raises at once is how these two classes are to be distinguished.

The examination of this question in another letter will terminate the discussion.

ROBERT BRIDGES.

#### THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

THE Annual General Meeting of the Incorporated Association of Head Masters was held on January 12th and 13th at the Guildhall. There was a fair attendance, the smaller grammar schools of England being well represented.

The chair was taken by Canon Bell, late Head Master of Marlborough, who proved a business-like chairman, though he was often imperfectly heard. In his inaugural address he dwelt on the importance of a well-balanced liberal education. The secondary schools of the country should not be cramped by unscientific time-tables or bribed to sacrifice their pupils' true interests. They should be delivered from the network of examinations, and needed increased grants from the Exchequer. The supply of assistant masters was dwindling in number and quality. Nothing was more obvious or scandalous than the low standard of their salaries, and unless these were raised the schools would soon be without a sufficient supply of well-qualified teachers. Improvement was urgently needed in the teaching of the mother tongue, and schoolmasters would have to be converted from the heresy that English could be picked up anyhow, without devoting time and care specially to it.

The meeting proceeded to pass a vote of thanks to Dr. R. P. Scott "for the services rendered by him as Honorary Secretary from the formation of the Association to the present time, and in particular for his aid in directing its public policy." Dr. Scott has been the backbone of the Association, and the vote was certainly well earned. Dr. McClure, Mill Hill School, was elected in his stead. A number of resolutions were then passed without much discussion. In connexion with the new pupil-teacher regulations, it was resolved (a) That this Association welcomes the provision by which candidates for pupil-teachships are required to receive some part of their education in secondary schools; (b) that in the opinion of this Association the intending pupil-teacher should enter the secondary school before the age of thirteen, and receive there a general secondary education for three years at least, and further that he should have, if possible, at least one additional year's instruction in special

subjects at the school before entering the training college.

Regarding the provision of secondary schools, the following resolutions were passed: (a) That in the opinion of this Association a survey of schools other than public elementary schools, in every administrative area, is desirable, with a view to the proper co-ordination of educational institutions; (b) that grants to secondary schools, whether from the central or from the local authority, should be given in respect of the general work of the school, and not for special subjects, and that they should be considerably increased; (c) that all secondary schools provided or aided by the local education authority should be administered by governing bodies under school schemes approved by the Board of Education. Resolutions were also passed dealing with the question of county scholarships.

The first day's proceedings terminated with the consideration of the reports of the Council and its various committees. The only one which provoked any serious discussion was that on military training in schools. The Rev. G. C. Gill said that information had been received from 328 secondary schools, and that military drill was given in 62 per cent., while in 33 per cent. Morris tubes were used. Lord Grenfell, the commander of the Fourth Army Corps, had appointed Col. Elliott specially to inspect military drill in schools. It was to be hoped that a boy would not consider his education complete until he had learnt how to shoot straight. Several speakers, however, dissociated themselves from this expression of opinion.

The second day was considerably livelier and more interesting than the first. The most important business was the consideration of the recommendations of a Conference of Head and Assistant Masters on the question of tenure.

The President moved that the head master shall be empowered, as agent of the governing body, (i) at discretion to appoint assistant masters; the head master shall notify to the governing body each such appointment, and assistant masters shall on such appointment hold office from and under the governing body; (ii) at discretion to give notice of dismissal to assistant masters; the head master shall without delay notify to the governing body any exercise of this power, and assistant masters shall have the right of appeal to the Board of Education against such dismissal; this right to be exercised not later than one month from the date of the notice.

Mr. Jenkyn Thomas made a strongly worded protest against the passing of these resolutions without further time for consideration. They were only agreed to in the middle of December, and could not be said to be properly understood. He was, like everybody else, in favour of reasonable security of tenure, but objected to taking a step the consequences of which would be so far-reaching without consulting the various divisions of the Association. Other speakers urged delay, and proposed many amendments, but none was accepted, and the resolutions were carried *en bloc* by forty-nine votes to seventeen.

Mr. W. C. Fletcher gave a very interesting account of his experience as member of the Moseley Commission in America. What had impressed him most was the enthusiasm for education and the way in which money was readily lavished upon it. Discipline in American schools was very good, but the work was mediocre, and it was not correct to say that American teachers were better paid than our own. That was partly because a large proportion of them were women. In elementary schools they were all women, and in high schools there were three women to two men.

The question of co-education and mixed secondary schools was opened by Dr. McClure, who looked upon co-education as the ideal system. The debate was interesting in that it

showed a great eagerness on the part of many head masters to believe evil of the system. The utmost they would allow was that co-education might be tried in thinly populated districts where there was no chance of establishing efficient schools for boys and girls separately. Mr. W. C. Fletcher said that co-education in America was certainly a success as far as morals were concerned, but he had come back without a firm conviction of its desirability. Curiously enough, no speaker gave an account of co-education in Wales, where it has been extensively tried.

Canon Fowler, reading a paper on athletics in secondary schools, argued that too much time was devoted to athletics in boarding schools and not enough in day-schools. Prominence in athletics did not always raise character. Every experienced teacher had seen the character of boys deteriorate on gaining skill in games, owing to the boundless influence they obtained, and it was not fully recognized that a boy might hate football and cricket without being either a loafer or a duffer. In the organization of athletics there should be careful separation of little boys from big.

The meeting closed with various votes of thanks.

#### SIBYLLA NOVELLO: THE END OF THE VILLA NOVELLO.

A FEW days ago, in a beautiful villa overlooking the city and port of Genoa, there passed away the last resident of a now historic house—the Villa Novello. Sibylla Novello was sister to the famous Clara, who is yet alive and well, though of a great age, and they came from the house of Novello in London. It was natural that they, being Italians by extraction, should return, when they had attained wealth and leisure, to their old sunny country. Madame Clara married the Marquis Gellucci, and dwells on the east side of the Apennines. The remaining brothers and sisters settled a generation ago in the villa now named after them—a fine house, surrounded by beautiful gardens—and there formed a centre of literature and art of no small importance. The unmarried head of the house devoted himself to keeping his gardens and grounds, especially to the cultivation of green sward, a thing so rare in Italy. He also had scientific tastes, and was constant in his efforts to perfect a boat propelled on the turbine principle, of which he had many curious models. His sister, Mrs. Cowden Clarke, and her husband resided with him permanently: she steeped in Shakespearean literature, and often visited and feted by the sane students of the great poet; he, full of personal recollections of Keats, Shelley, Severn, and all those who made that epoch famous in letters. Sibylla, who had begun her career as a contralto singer, and who was thoroughly competent in music, gathered about her singers and players, who would often make exquisite harmony on Sunday afternoons at the villa. Young artists of promise came eagerly to the house, for the *imprimatur* of the villa was of no small importance. Despite their foreign name and connexions, the Novellos were all remarkably English people, both in appearance and in mind. But their residence and traditions bridged the gulf that yawns between English and Italian society, and all met upon the common ground of literature, art, and intellectual conversation at this charming house.

To one who had known the house for thirty years it was hard to see the gradual disappearance of these gifted and interesting people. They all lived to a ripe old age. But the day came when first Charles Cowden Clarke passed away, then Novello, then Mrs. Clarke, and now at last—amid the excitement of the arming and sending out Japanese men-of-war, with which all Genoa was excited—in her room overlook-

ing the busy and historic scene, Sibylla has died. Along with the gradual shrinking of the household came the gradual shrinking of the grounds; for the needs of the city, the vastly increased population, the defence of the harbour—all these causes put pressure not to be resisted upon the owner, who was compelled to sell, though at a great price, portions of his ground for forts, thoroughfares, and new houses. Of late years the villa looked far too large and stately for its curtailed demesne. But there seemed a certain fitness in the decay of the manor coinciding with the gradual disappearance of its owners. It is now more than likely that the city will acquire the property, and presently will be erected on it one or more of the huge square blocks of building which harbour a score of families, often in squalor, under their roof, and which mar all the beautiful views of the harbour, once the great feature of the suburb of Carignano—and this beautiful island of culture has gone, not through any cataclysm or catastrophe, but yielding to the inexorable laws of human life, and the relentless march of what is called human progress. But though this beautiful site will doubtless produce more money and house more human beings than of yore, what modern progress will replace the grace, the culture, the refinement, the education of the highest kind, which radiated from it to all who came within its influence?

#### A CHART OF OXFORD PRINTING: "1468"-1900.

MR. FROWDE has presented us with a highly interesting record dealing with the printing done at the Clarendon Press and also elsewhere in Oxford from early times. It is written by Mr. F. Madan, who is well known as a master of the subject, and issued for the Oxford Historical Society, in 1895, if we remember aright, 'The Early Oxford Press,' 1468-1640. Here he has depended almost entirely on his own notes and lists, in which those learned in bibliography will have ample confidence.

The first section consists of 'Brief Annals.' From small beginnings the Oxford Press has steadily progressed to a great and enviable position. Its controllers have long shown admirable enterprise and breadth of view, not confining themselves to the philological and scientific publications which are the natural results of a learned society, but doing also pre-eminent service to literature by issuing editions of English classics which hold their own everywhere—editions which add to the pleasures and opportunities of the many to whom universities are secluded by paths, editions presenting in a beautiful form treasures which are the birthright of all who speak our tongue, be they citizens of the world or of Oxford. Such enterprise means many difficulties and prejudices surmounted. No one but the expert knows the care and effort that go to the making of a satisfactory book. All the woes and dangers of Virgil's Hell were, according to Dr. Johnson, the concomitants of a printing house.

Concerning the early press details are rare, but it is said to be independent of the work of Caxton, who first printed in England in 1477. We have a reproduction of the 'First Page of the First Book printed at Oxford,' of which fourteen copies are known. Such reproductions are provided throughout, and add greatly to the value of the record. The second press has but seven books at present known to its credit from 1517 to 1520, but this was a time in which printing was everywhere at a very low ebb. With Joshua Barnes the distinct University Press in 1585 begins, the first publication being a broadside, 'In adventum illustrissimi Lecestrensis Comitis' to Lincoln College, and since that time there has been no cessation, we read, of activity. 1658 saw the first *Architypographus*, and 1660 the beginning of a long struggle between Oxford and London Stationers

and the King's Printers about various privileges, especially the printing of Bibles. Dr. Fell deserves to be remembered for his great services in encouraging Oxford printing; from 1666 to 1672 he presented valuable matrixes obtained from the Dutch, encouraged the fitting up of a paper mill, and at his death had been, with three others, responsible for several years for the finance and working of the press. In 1669 the Sheldonian Theatre was first used for printing; in 1713 the new Clarendon Printing House (now known as the Clarendon Building) began to be utilized; it was designed by the rather heavy hand of Vanbrugh, and so called because it was partly built from the profits of Clarendon's 'Rebellion,' of which the University possesses the perpetual copyright. The early part of the eighteenth century brings us to Hearne as *Architypographus*, whose learned acrimony has been preserved at great length, and excellently edited by Oxford scholars. As early as 1770 there was an Oxford Bible warehouse in Paternoster Row. In 1830 the present Clarendon Press was opened, and a facsimile is included of its first printed page from an edition of the New Testament in Greek. The output of books was henceforth at least 100 a year. Outstanding in modern times are the publication of the Revised New Testament (1881), with a sale of a million Oxford copies on the first day, and the beginning next year of Dr. Murray's colossal 'Dictionary.' 1896 saw the establishment of a branch in New York. We give only a brief abstract of the many notes and comments before us.

The next feature is a list of all the printers and publishers who appear as resident in Oxford. Among curious imprints is 'Belloziti Dobunorum' in 1628. 'Oxoniae' was the commoner form in early times, but has long been superseded by 'Oxonii,' which appears, for instance, in the issue of Oxford Classical Texts begun in 1900.

A collection of 'Incidents and Curiosities' follows, which includes an account of the Oxford Almanacks; the *Oxford Gazette*, which was printed for King Charles in 1665, and, under the title of the *London Gazette*, is still being issued; and the 'Golden Gospel,' printed in 1881 for a lady with failing sight, of which only three copies were made. Statistics as to number of books issued yearly, and first use of various types, such as Greek in 1586, Sanskrit in 1841, and Hieroglyphic in 1900, lead up to the Chart itself, which ingeniously exhibits the rise and fall in books throughout the centuries, and displays the readings of a barometer, as it were, of literary depression and recovery. The whole forms a notable piece of typographical history well worth preserving.

#### SALE.

MESSRS. HODGSON included in their sale last week the following works of William Blake: *America: a Prophecy*, original coloured issue, unbound, 1793, 20/-; *The Song of Los*, original coloured issue, 1795, 14/-; frontispiece, title, and first three plates of the Europe, 1794, 80/-; a coloured print, presumably a cancel plate to the America, 42/-; the last plate to the *Visions of the Daughters of Albion*, 29/-; *The Three Accusers*, a coloured print, 15/- 10s.; a small and delicately executed coloured print, presumably John the Baptist preaching Repentance, 26/- 10s.; frontispiece to the America, wide margins, 20/- 5s. The sale also included Engravings from the Works of Sir Thomas Lawrence, mostly proofs, 122. Historical prints by Sir R. Strange, 1753, 43/- 10s. Stothard's *Seven Ages of Man*, coloured, 12/- 5s. Alken's *National Sports of Great Britain*, 1823, 56/- *Apperley's Life of a Sportsman*, 1842, 26/- *Baily's Sporting Magazine*, from 1860 to 1902, 19/- *Gould's Birds of Europe*, 5 vols., 39/-; *The Birds of Great Britain*, 5 vols., 52/-; *The Humming-Birds*, 6 vols., 42/- 10s.; *The Mammals of Australia*, 3 vols., 26/- *Dresser and Sharpe's Birds of Europe*, 9 vols., 49/- *Meyer's British Birds*, 4 vols., 15/- 5s. *Booth's Rough Notes on the Birds of the British Islands*, 3 vols., 17/- *Selby's British Ornithology*, 4 vols., 12/- 15s. *The Ibis*, from 1859 to 1894, 51/- *Sowerby's English Botany*, with Supplement, 38 vols., 19/-

Curtis and Hooker's *Flora Londinensis*, 5 vols., 15*l.*  
Angas's *The New Zealanders*, in parts, 10*l.* Dickens's  
Works, *édition de luxe*, 30 vols., 12*l.* 10*s.* Beaumont  
and Fletcher's Works, by Dyce, 11 vols., 10*l.* 5*s.*  
Goldsmith's *Vicar of Wakefield*, 2 vols., 17*6s.* 6*d.*  
William Morris's Works, 21 vols., 10*l.* Westmacott's  
*English Spy*, 2 vols., 2*4s.* Ireland's *Life of Napoleon*, 4 vols., 16*l.* Boydell's *Shakspeare Gallery*, 13*l.*

### Literary Gossip.

MESSRS. CHATTO & WINDUS are bringing out shortly the long-looked-for collected edition of Mr. Swinburne's poems. The issue, which will begin with the non-dramatic works, is inscribed to Mr. Theodore Watts-Dunton in a dedicatory epistle embodying a retrospect of the poet's whole literary career, from the publication of 'The Queen-Mother' to that of 'Rosamund, Queen of the Lombards.' This survey, which will be found of the deepest interest to the students of his poetry, concludes with the following characteristic words addressed to the author of 'Aylwin': "It is nothing to me that what I write should find immediate or general acceptance; it is much to know that on the whole it has won for me the right to address this dedication and inscribe this edition to you." A similar issue of the dramatic works will follow.

IN the *Cornhill Magazine* for February 'Some Empty Chairs,' by Mr. H. W. Lucy, recalls several colleagues and friends recently passed away: Sir John Robinson, Mr. Seale-Hayne, Mr. John Penn, Sir Blundell Maple, and Lord Rowton. The writer of 'Macedonia—and After' preserves his anonymity in discussing a cardinal point of the Near Eastern problem. In 'A Grandmother's Budget' Mrs. Frederic Harrison presents a middle-class household in 1832. Mr. Lang deals with the Campden Mystery. 'Among Japanese Hills' is by Mr. Ernest Foxwell, and 'The Welsh in London' by Mr. J. E. Vincent. Short stories are 'Han and Kawan,' by Mr. Laurence Housman, and 'The Visits of an Editor,' by Mr. Leonard Huxley. Mr. F. W. Dyson writes on 'The Motion of the Solar System through Space'; and in 'The Improvement of Westminster' Mr. T. F. Ordish discusses the London County Council scheme. Prof. Tout contributes a study, at once critical and sympathetic, of Mommsen; and a 'Provincial Letter,' from Beaconsfield, treats of Bishop Atterbury's recasting of Waller's poems.

CENTRAL ITALY, the birthplace of the Renaissance, has hitherto been somewhat neglected by travellers and writers. Under the title 'Hill Towns of Italy,' Messrs. Smith, Elder & Co. will publish next week a volume by Mr. Egerton Williams, in which he gives an account of his travels in this picturesque region. The book contains thirty-six illustrations, a coloured map, and a comprehensive index.

THE Delegates of the Clarendon Press are making arrangements for a thorough revision of Liddell and Scott's 'Greek-English Lexicon,' quarto edition. They have obtained a promise from Mr. Arthur Sidgwick to undertake the active duties of editorship as soon as he is free from certain other literary engagements, and the collection of materials has been begun. Several scholars have sent, and some have promised to send,

the corrections or additions which they have accumulated, and it is hoped that any other scholars who are willing to give similar help will communicate with the Secretary to the Delegates, Clarendon Press, Oxford. We have been asking for this recension for some time, and are very glad to hear of it.

THE February *Blackwood* includes articles on 'Russia and Japan: the Naval Outlook,' by Active List, and 'One Night's Experience in Thibet,' by an Englishman who witnessed the ghastly obsequies of the upper classes. Other contributions are the 'Siege of Arrah,' an incident in the Indian Mutiny, by Mr. E. J. Solano; some 'Reminiscences of Old Galway Life'; 'Three Gambits,' which describes the opening engagements in three different campaigns; a sketch by Mr. Shirley Baker of Tonga, the missionary adventurer of the Pacific; two articles on the Fiscal Question, and some humorous verses on the same subject.

'THE GLAMOUR OF THE EARTH' is the title of a new book by Mr. George A. B. Dewar, which will shortly be published by Mr. George Allen. The volume will be found to deal with scenery, birds, flowers, and butterflies, and to include a good deal concerning the life and character of the English peasantry and farmers, whose virtues the author praises highly.

'THE MAKING OF CITIZENS' is the title of a book by Mr. Hugh B. Philpott, which will be published by Mr. Fisher Unwin this spring. It is an account of the work of the London School Board from its establishment in 1870 up to the present time. The business of ministering to the educational needs of the vast and varied child population of London is portrayed both by pen and camera, and something is said of the educational and social problems which still await solution at the hands of the new authorities.

THE forthcoming number of the *Library* will contain a memoir of Mr. Proctor by Mr. Alfred Pollard, with contributions from friends who knew him before he went to the British Museum. The memoir will be accompanied by a photogravure from the only extant portrait of Mr. Proctor, enlarged from a college group. Among other articles in the number will be an important essay on the manuscripts of the *Perceval* romance, with an exhaustive summary of a hitherto neglected continuation of it, by Miss Jessie Weston; a defence, by Mr. Robert MacLehose, of the stoppage by the Publishers' Association of all special discounts to libraries—a burning question not only among English librarians but also in France, Germany, and the United States; and a proposal by Mr. J. D. Brown for a system of subsidies to semi-public libraries conditional on their making more liberal regulations for students. Miss Elizabeth Lee also contributes her usual survey of recent foreign literature.

MESSRS. METHUEN have in active preparation, under the supervision of Mr. Sidney Lee, a "Universal Library" of standard literature, of which the scope and character seem to differentiate it from anything yet attempted in this country or in America. The series will be issued at a

very low price and at brief regular intervals. The scheme embraces books of classical repute in all branches of English and foreign literature, including many works which are not at present procurable in a cheap form. In the case of the greatest writers their complete works will be given in two or three volumes, although at the same time arrangements will be made for the separate issue of their masterpieces. The texts will be unabridged, and will be critically edited by scholars of repute. There will be no editorial comment; but Mr. Sidney Lee, the general editor, will prefix to each volume a brief biographical and bibliographical note.

MR. A. R. WALLER, who has acted as joint editor with Sir William Laird Clowes for the Unit Library during the past two and a half years, has resigned these duties in consequence of other claims. He writes to us from the University Press, Cambridge:—

"If any reader of the *Athenæum* can help me to a collation of the first edition of Crabbe's 'The Candidate,' 1780, or aid me in the search for the juvenile poems mentioned at the foot of p. 22, vol. i., of the 'Life and Poems,' 1834, I should be very glad if he would write to me."

MR. JOHN MASSON, author of 'The Atomic Theory of Lucretius,' expects shortly to publish a book on 'Lucretius and Epicureanism.' It contains chapters on the ethics, theology, and psychology of Lucretius, account being taken of the late discoveries which add so much to our knowledge of Epicureanism; a chapter on 'The Life and Times of Lucretius,' in which both the old and new data for the poet's life are discussed; and one entitled 'The Conflict of the Atoms and the Forms,' giving an account of Gassendi's revival of Epicurus's atomic theory and of the philosophical controversies which ensued.

MR. BRIMLEY JOHNSON writes:—

"The very kindly review, in your issue of January 16th, of 'The Hundred Best Poems,' just published by Messrs. Gowans & Gray and myself, emboldens me to ask your permission for stating that the book is available, as you expressed a desire it should be, 'in a permanent binding at a shilling for lovers of poetry.' We have also an edition in leather at two shillings, in the hope of pleasing all readers."

MR. CONRAD's new romance 'Nostromo' will appear as a serial in *T.P.'s Weekly* towards the end of the month. The scene is laid in South America.

THE Dante Society has secured for February 10th a lecture on 'Dante and the Traveller: with some Notes on the Ditta-mondo,' by Mr. Maurice Hewlett.

THE library of the late Henry Chandos Pole Gell will be sold by Messrs. Sotheby on February 1st. It includes a very large collection of Civil War pamphlets, 1,220 in all, which were printed between 1640 and 1660, and have been preserved at the family seat ever since. Some arrangement might be made for securing for the British Museum the tracts which are not contained in the Thomason collection, and for adding the rest of the set to the Bodleian Library or some similar institution.

IN *Temple Bar* for February there are papers on Horace Walpole, by Mr. Michael

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Barrington, and on 'Shelley at Home,' by Mr. Kirkby Hill; Mr. F. D. How writes on 'Colony-making in English Counties'; Mr. Charles Oliver gives a character study of 'M. le Curé,' and H. M. G. one of 'Esau: an Unmitigated Blackguard.' The complete stories in the number include 'The Care of her Child,' by Miss Eleanor Stuart; 'A Health unto His Majesty,' by the author of 'High Treason'; and 'The Stolen Picture,' by Mr. J. M. Jacobs.

AMONG other features in the February number of *Macmillan's Magazine* is an appreciation by Mr. Andrew Marshall of General Diaz, and an account of 'Ten Years in a Prohibition Town' in Canada, where whisky is as openly sold as tea. Mr. W. S. Green tells the story of the Spanish ship *La Rata Encoronada* in the Armada; Miss Geraldine Hodgson writes on 'The Training of Teachers'; and Mr. H. F. Abell deals with the abuse of athletics in 'The Football Fever.'

We learn from a private source that the health of Henrik Ibsen, which has been deplorable during the last two years, has greatly improved this winter. The poet's physician, anxious to complete the good work of restoration, still prevents him from undertaking correspondence or seeing many visitors. But we hear that permission has just been given to him to superintend, in a measure, the approaching performance of his 'Pillars of Society,' with which Mr. and Mrs. Fahlstöm will make a jubilee appearance in April. This involves much more mental exertion than for many months past it has been thought that Ibsen could support.

BJÖRNSEN is at present at work on a new novel, which he intends finishing during his forthcoming stay in Rome.

At last week's meeting of the Edinburgh Bibliographical Society an interesting paper was read by Mr. Cameron, in which he sought to prove that Lockhart was identical with the "Leonard Smith" who published in London a small, now forgotten book, entitled 'Northern Sketches, or Characters of Glasgow.' The book, of which a copy was shown, consists of a series of severely satirical character sketches of certain leading Glasgow citizens, and Mr. Cameron's contention is that it supplied the place of the later enlarged 'Peter's Letters to his Kinsfolk.'

The formation of a new country—the Sahara, to wit—has had already one journalistic result, the establishment of a newspaper, *Le Sahara*, of which the "direction-administration" is thus indicated: "Troja (Sahara)." There is a good deal in it relating to "sa majesté Jacques I<sup>e</sup>," but the chief object of the paper is apparently to reply to the unflattering references to the new empire and its self-constituted monarch in the various French papers. *Le Sahara* has two unusual merits for a French daily paper; it is well printed on good white paper.

THE Baroness James de Rothschild has just made an interesting gift to the Bibliothèque Nationale of the manuscripts and other literary documents of the works of Brantôme, in thirteen volumes. These manuscripts have apparently not been used

by modern editors, who for the most part have reprinted the old texts. The gift is more especially welcome as the Bibliothèque already possesses nine volumes of manuscripts and autographs of the same author, which were acquired about a century ago. A selection of these MSS. is now on view in the Mazarin Gallery.

WE hear from Basle that the seventh international congress for the general history of religion will assemble in that town from August 30th to September 2nd.

A WEEKLY paper for the blind has made its appearance in Vienna. Its editors announce that it will contain an impartial survey of political events and papers on matters of general interest in literature and science.

THE use of the Roman alphabet for the transliteration of Japanese in printed books has lately been sanctioned by the Mikado's Government. The change has, it is said, encountered almost as strong an opposition as that offered in Greece when the proposal to translate the New Testament into the vernacular led to serious riots in Athens.

WE note the publication as a Parliamentary Paper of a Report on Technical Instruction in Germany—Special Schools and Courses for Mechanical Engineering and Electro-Technics (4½d.).

## SCIENCE

### BOOKS ON BIRDS.

*Pictures of Bird Life on Woodland, Meadow, Mountain, and Marsh.* By R. B. Lodge. (Bousfield & Co.)—For beauty of photographic illustration of birds this work surpasses all its predecessors, and the author may especially be congratulated on eight full-page coloured plates, which are very successful. Moreover, the illustrations of birds in half-tone, about 200 in number, are of great merit, though some of these are necessarily sharper in definition than others, while in pictures of nests containing the eggs the characteristics of the latter cannot be satisfactorily reproduced by the three-coloured process employed for a few of the birds. The rapidly increasing band of naturalists who prefer the camera to the gun will find in the first chapter much information of value as regards the subjects which require photographing, as well as the best way to overcome difficulties inherent to the performance. By the connexion of a hidden camera with an automatic electric trap, on which the bird treads when returning to its nest, some excellent photographs have been obtained, and, until this invention was developed by necessity, a wait of four or five hours, up to the middle in water, amid clouds of mosquitoes, was often the lot of the patient enthusiast.

AS nearly half the volume is devoted to 'Bird Life in a Suburban Parish' (Enfield), lovers of our familiar species have no reason to complain; while Lincolnshire mudflats, Norfolk Broads, and our old acquaintances the Farne Islands, have yielded excellent opportunities for the camera. The Dutch marshes afford some charming illustrations—amongst others, the pictures of the spoonbills and purple herons, for whose benefit the automatic trap was originally invented. The next foreign excursion made by the author was to the southwest of Spain, where he was, we believe, the first to photograph little egrets and other small herons, as well as glossy ibises, at their breeding places. In 1903 he visited Denmark, where the restrictions against collecting by Englishmen—

fulminated a few years ago with unnecessary acrimony—by no means apply, nor ever did apply, to the natives, who shoot breeding birds and take eggs with impunity. Even after May 7th the Danes were shooting ruffs; and there can be no doubt that the perceptible diminution of late years in the number of woodcock which annually visit the British Islands on the autumn migration is attributable to the fact that in Denmark and in Germany they are ruthlessly shot after they have paired. There is a slight compensation in the fact that, thanks to our efficient protection, the number of these birds which breed in the United Kingdom has been on the increase for the last thirty years. Owing to the inducements offered by the dealers of Copenhagen, the black stork, a nest of which is photographed, is now almost gone from Denmark as a breeding species, and in this respect the larger birds of prey are equally menaced. It is, however, consoling to learn that in another fifty years Denmark will be covered with spruce fir, which will afford an admirable screen for large breeding birds, if any then remain to make use of it. We have not yet said in so many words that the letterpress is worthy of the illustrations, but such is the case, for Mr. Lodge takes high rank as an ornithologist, and all his descriptions will well repay perusal; while a good index facilitates reference to any subject required.

*Bird Life in Wild Wales*, by J. A. Walpole-Bond (Fisher Unwin), is a pleasant account of rambles for the purpose of finding and inspecting the nests of comparatively rare birds, such as the raven, buzzard, and especially the kite. It could be wished that the author, with the best intentions for the preservation of the last-named bird, had not visited the nest so often to see how matters were getting on, the sequel being that no young were hatched alive. The discovery of the eggs of the merlin in an old nest of a crow was well worth recording and photographing; but this little falcon's selection of a nest in a tree is not so uncommon as is generally supposed. The author's observations are not limited to the larger or rarer species, and excellent photographs are furnished by Mr. Oliver Pike of the nests of many small birds, including those of the pied flycatcher and the woodlark. There is also a very good account of the sea-birds at Caldy Island and other places near Tenby. In the place usually occupied by an index there are observations on birds seen between March 1st and July 1st, 1902, by the author, who is represented in the frontispiece with a buzzard on the left shoulder, two young jays on his arm, and a badger on a chain near his feet.

### RESEARCH NOTES.

A GOOD deal of nonsense has already been talked, according to custom, about Dr. Charpentier's discovery of the rays emitted by human nerves and muscles; and it has been said that they not only "explain" telepathy and other imperfectly evidenced phenomena, but open an entirely new field to science. As to the last statement, it has been known ever since the time of Dubois-Reymond that, just as an electric current, if strong enough, will produce contraction of living muscles, so violent contraction of living muscles will produce an electric current. At first there was some reason to doubt whether Dr. Charpentier's discovery did more than carry Dubois-Reymond's experiments a stage further. But the learned professor of Nancy's last communication to the Académie des Sciences puts the originality of his discoveries out of the question, and there seems now every reason to believe that he has at last succeeded in obtaining direct and external proof of nervous action. According to him, the rays coming from the nerves are in great part stopped by aluminium, and foil of that metal no thicker than half a millimetre will arrest them

almost completely. On the other hand, the rays emitted by great muscles, such as the heart, pass easily through aluminium of the thickness named, as does another sort of ray thrown off by both nerve and muscle, which is apparently the ordinary N ray recently discovered by M. Blondlot. It is also to be noticed that the nerve-ray is increased by compression of the nerve, differing in this respect from the muscle-ray, which does not increase when its source is compressed, and the phosphorescence excited by it in a calcium sulphide screen seems also to be stronger than in the case of its congener. This may really be the beginning of very important discoveries, because hitherto nervous action has only signalled its presence to the external world by its action on the muscles. In time it may even become possible for us to form some guess as to what nervous action really is, which at present remains a mystery.

One of the most important problems of embryology was last year gravely attacked by Prof. Ferdinand Dickel, of Darmstadt. The period at which the sex is determined among bees has hitherto rested upon the investigations of Dzierzon, who considered that the queen bee was able to lay both male eggs, from which came drones, and female eggs, producing either complete females or queens, or working-bees, which are queens in a state of arrested development. Prof. Dickel now seeks to show that the egg, when originally laid, is to all intents and purposes sexless, and the sex is determined by the workers, who paint both the egg and the cell in which it is placed for hatching with a substance that they secrete themselves. This substance generally causes the egg to hatch into a worker, but at certain times the secretion changes into others, one of which will produce a queen and the other a drone. From this Dickel argues that, among most animals, the ovum is originally sexless, and that its sex is afterwards determined by its environment and nutriment. His experiments seem to establish his conclusion in the case of bees; but to argue from them to the mammalia may be misleading. In any case, Dickel's experiments, if they successfully meet repetition and control, can hardly fail to have wide-reaching results.

Those who think that everything in the scientific world is better done on the Continent than with us should read what Dr. Louis Olivier says in the *Revue Générale des Sciences*, of which he is editor, as to the mean installation of M. Curie's laboratory at the École de Physique et de Chimie Industrielles. His experimenting room is there said to be built of planks lent by the city of Paris, and to be wet and cold, while the whole of his chemical apparatus has to be disposed on two wooden tables, without so much as a chimney to draw off the noxious vapours sometimes generated in the course of his experiments. Even allowing for a little rhetorical exaggeration on M. Olivier's part—and the note in question is evidently written to bring pressure upon the authorities—it is plain that such a state of things is creditable to none concerned but M. Curie, and it is to be hoped it may soon be altered.

The mystery of radium—to use a phrase which the non-scientific have made classic—is gradually yielding to investigation, and Mr. Soddy, in the extremely interesting lectures he is now delivering, holds it established that the alpha-rays emitted by the new metal are positively charged particles of atomic dimensions, while the beta-rays are similar particles, very much smaller than atoms, and bearing a negative charge of electricity. These last, therefore, do not differ from the cathode rays first announced by Sir William Crookes, and it will be seen that Mr. Soddy accepts the conclusions arrived at, both experimentally and mathematically, by Prof. Rutherford in the case of the alpha, and by Prof. J. J. Thomson and M. Becquerel with regard to the beta, rays. As the gas emanating

from radium turns out to be some hitherto unknown modification of helium, it seems likely that physicists will now turn their investigations towards the gamma-rays, which present many peculiarities. Their high penetrative power in especial remains to be explained.

Meanwhile the toxic effect of radium upon the lower organisms has been demonstrated by M. Bohn in experiments upon ants and other insects, detailed by him to the Société de Biologie in their last month's séance. He thinks that this is chiefly due to the action of the emanated gas, although he warns us that the physiological effect of the ozone and nitrogen compounds caused by the action of the emanation upon the atmosphere must not be lost sight of. He finds, too, that the emanation, when present in a state of excessive dilution, produces not death, but sleep, and he is inclined to attribute to this the languishing of plants grown in cellars and other subterranean places, where there is some reason to think a trace of radium may be present. He also compares the action of the emanation to that of certain hydrates of silver, though he only puts this forward tentatively.

Prof. Grasset, of Lyons, lately published an investigation of the phenomena of spiritualism under the name of 'Le Spiritualisme devant la Science.' A new issue of this has now appeared, with the addition of a preface by Charcot's successor at the Salpêtrière. It contains replies in detail to the objections of different critics. M. Grasset's conclusion is, in brief, that spiritualist mediums are always sufferers from nervous disease, and that their frauds are for the most part unconscious. His study is to be commended as a common-sense and charitable inquiry into a very difficult subject.

F. L.

## MR. J. S. BUDGETT.

We regret to hear of the early death of Mr. J. S. Budgett, one of the most promising of the younger zoologists at Cambridge. Mr. Budgett came up from Clifton to Trinity College in 1894, and, whilst still an undergraduate, he accompanied his friend Prof. Graham Kerr to the Chaco region of Paraguay, and his help in their successful search for the materials for studying the development of *Lepidosiren* was warmly acknowledged in the published accounts of that expedition. On returning to Cambridge he took his degree, and at once began a series of journeys in Africa, always alone, or, at any rate, with no other white companion, his object being to collect materials for the study of the development of the last survivors of the Curopterygian fishes, the Polypterus and Calamoichthys. In 1898-9 he spent nearly a year on the Gambia, and in 1900 he returned to the same spot during the rainy season, which seemed to be the most favourable time for collecting the segmenting eggs and larvae. Though on both occasions he failed to secure the early stages of Polypterus, he made valuable collections, and added much to our knowledge of the breeding habits of many West African amphibians and fresh-water fishes. On his return to Cambridge Mr. Budgett was elected Balfour Student, and in 1902 made a third trip to Africa. This time he attacked the east side of the continent, going by Mombasa and the Great Lakes to Uganda, and returning by the head waters of the Nile, the Soudan, and Egypt. He made many interesting observations, and collected a considerable amount of zoological material, but he was again not successful in his search for the early stages of Polypterus. After a few months in England, he again left for Africa, choosing the delta of the Niger, a pestilential spot, but one in which it seemed certain that the species would be found breeding. Here at length he achieved the object of his long search, and returned last November with a complete series

of segmenting ova and larvae. He at once set to work to describe the external features of the material he had collected, and was to have given an account of these at a meeting of the Zoological Society on the very day on which he died.

On January 9th he was seized with black-water fever, which must have been latent in the system since he left Nigeria. He was on the way to recovery from this when malaria set in, and under this double attack he sank on Tuesday last. This is the second Cambridge zoologist who has fallen a victim to the Niger within a few years, Mr. Forbes, the ornithologist, having succumbed to the deadly climate but a few years ago. By his innate modesty and unconquerable perseverance and pluck Mr. Budgett had endeared himself to numerous friends. He was popular both with the younger students and the more senior members of the University. He took an active interest in the Cambridge Cruising Club, and was from the first the life and soul of the Mounted Infantry detachment of the Cambridge University Volunteers, of which he was the first commissioned officer. By his death zoology has lost one of her most faithful disciples and Cambridge one of her most promising sons.

## SOCIETIES.

ASTRONOMICAL.—Jan. 8.—Prof. H. H. Turner, President, in the chair.—Mr. A. E. Conrady read a paper on the chromatic correction of object glasses.—Mr. W. Ellis read a paper on the aurora and magnetic disturbances.—Mr. Maunder read a paper by Mrs. Maunder on a suggested connexion between sunspot activity and the secular change in magnetic declination.—Mr. Maunder also read his paper, which was communicated by the Astronomer Royal, on the greater magnetic storms from 1875 to 1903, and their association with sunspots, as recorded at the Royal Observatory, Greenwich.—Prof. Turner gave an account of the variable-star observations made at Roudsdon Observatory, Lyme Regis, by the late Sir Cuthbert Peck, which Prof. Turner has undertaken to edit and discuss.—Mr. Tyson Crawford showed a new finder eyepiece with a large field, and a sketching board for attachment to a telescope.—Mr. Wesley read a note on Mr. Ritchey's photographs of the nebula in Andromeda. Mr. Ritchey had reduced with weak reducing solution the dense central parts of his negatives of the nebula in Orion and Andromeda, so as to be able to give on the same plate the detail both in the central and outlying portions. Mr. Wesley had compared a transparency of the Andromeda nebula, made from a negative that had been thus locally reduced, with an untouched negative, and concluded that no false detail or spurious effects had been introduced by the process.—Mr. Hicks showed photographs of the nebula in Orion by Mr. W. E. Wilson, in which the detail in the central part had been brought out by screening the fainter portions for a time when printing from the negative.

GEOLOGICAL.—Jan. 6.—Sir Archibald Geikie, V.P., in the chair.—Messrs. R. F. Duke, W. Norman-Bott, and H. Whittall were elected Fellows.—The following Fellows were elected auditors of the Society's accounts for the preceding year: Mr. G. T. Prior and Mr. F. W. Rudler.—The following communications were read: 'On a Palaeolithic Floor at Prae Sands, Cornwall,' by Mr. Clement Reid and Eleanor M. Reid, and 'Implementiferous Sections at Wolvercote, Oxfordshire,' by Mr. A. Montgomerie Bell.

ENTOMOLOGICAL.—Jan. 20.—Annual Meeting.—Prof. E. B. Poulton, President, in the chair.—After an abstract of the Treasurer's accounts, showing a large balance in the Society's favour, had been read by one of the Auditors, Mr. Herbert Goss, one of the Secretaries, read the Report of the Council.—It was then announced that the following had been elected officers and Council for the session 1904-5: President, Prof. E. B. Poulton; Treasurer, Mr. B. McLachlan; Secretaries, Mr. Herbert Goss and Mr. H. Rowland-Brown; Librarian, Mr. G. C. Chapman; and as other Members of Council, Lieut.-Col. C. Bingham, Dr. T. A. Chapman, Mr. A. J. Chitty, Mr. J. E. Collin, Dr. F. A. Dixey, Mr. H. H. C. J. Druce, Mr. W. J. Lucas, the Rev. F. D. Morice, Col. Hon. N. C. Rothschild, Dr. D. Sharp, Col. C. Swinhoe, and Col. J. W. Yerbury.—The President referred to the loss sustained by the Society, in

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common with other communities for the advancement of science and thought, in the death of Mr. Herbert Spencer. He then spoke of the losses entomology had sustained during the past session by the deaths of Mr. F. Bates, Mr. W. D. Crotch, Mr. E. R. Dale, Herr Johannes Faust, Prof. A. Radcliffe Grote, the Rev. J. Hocking-Hocking, the Rev. T. A. Marshall, Dr. P. Brookes Mason, Dr. F. V. A. Meinert, Canon Bernard Smith, Mr. J. S. Stevens, and Mr. S. J. Wilkinson. He then delivered an address on the subject of 'What is a Species?' What is there to fill the vacancy left by the disappearance of the Linnean conception founded on "special creation"? In many respects it would be advantageous to abandon the word, or to use it solely with its original logical meaning of "kind," or, as zoologists would say, "form." This view was, however, regarded as a "counsel of perfection," impossible of attainment, and the attempt was made to show that the conception of a naturally and freely interbreeding (or syngamic) community lies behind the usual definitions, and that the barrier between species is not sterility, but simply cessation of interbreeding or asyngamy.

**METEOROLOGICAL.**—Jan. 20.—*Annual Meeting.*—Capt. D. Wilson-Barker, President, in the chair.—The Report of the Council, which was read by the Secretary, described the work carried out by the Society during the past year, and showed that there was an increase in the number of Fellows. One remarkable feature was that out of the thirteen deaths reported four of the Fellows had reached the great age of ninety-two or more years.—The Symons Gold Medal for 1904 was awarded to Hofrat Dr. Julius Hann, of Vienna, in consideration of his eminent services to the science of meteorology.—Count L. Széchenyi, First Secretary to the Austro-Hungarian Embassy, attended and received the medal on behalf of Dr. Hann.—The President in his address dealt with the present condition of ocean meteorology, and began by referring to the early workers in meteorological science—Lieut. M. F. Maury in America, and Admiral R. FitzRoy in England; also to the address on the same subject delivered to the Society by Dr. R. H. Scott in 1886. He then sketched the present state of our knowledge, illustrating his remarks by numerous maps. He reviewed the meteorological work of different nations, pointing out the energetic action of the United States in particular, and of Germany. He regretted the want of liberality shown by the Government in affording financial aid for the development of this important science, and in conclusion he urged the necessity of interesting the youth of the country in the matter by making it a special subject of school and college curriculum.—Sir John Evans and Mr. Arthur Smith also spoke in favour of Prof. Ramsay's proposals.

**SOCIETY OF ARTS.**—Jan. 19.—Mr. L. F. Day in the chair.—A paper on 'Celtic Ornament' was read before the Applied Art Section by Mr. G. Coffey, Keeper of Irish Antiquities in the Museum at Dublin. The paper was illustrated by a typical series of lantern views, and a discussion followed, in which Mr. Ablett, Mr. Cyril Davenport, and others took part.

Jan. 20.—Dr. T. H. Yorke Trotter in the chair.—A paper on 'Organ Design' was read by Mr. Thomas Casson.

**MATHEMATICAL.**—Jan. 14.—Dr. E. W. Hobson, V.P., in the chair.—Mr. W. M. Roberts was elected a Member.—Miss A. E. Bennett was admitted into the Society.—The following papers were communicated: 'On Various Systems of Filing,' by Prof. J. D. Everett, 'Electric Radiation from Conductors,' by Mr. H. M. Macdonald, 'The Notion of Lines of Curvature in the Theory of Surfaces,' by Dr. G. Prasad, 'Groups of Order  $p^q$ ', by Prof. W. Burnside, 'The Solution of Partial Differential Equations by means of Definite Integrals,' by Mr. H. Bateman, 'Open Sets and the Theory of Content' and 'Upper and Lower Integration,' by Dr. W. H. Young, and 'List of Primes of the Form  $4x^2 + 1$  between  $10^8$  and  $10^9 + 10^8$ ', by Dr. T. B. Sprague.

**HELLENIC.**—Feb. 12.—Dr. Sandys, V.P., in the chair.—Prof. W. M. Ramsay gave an address on a scheme for exploration in Asia Minor, and described briefly the activity shown by the Austrians, the Germans, the Russians, and the French during recent years in the exploration and study of ancient Asia Minor, and the large schemes which they have projected for the immediate future; also the great double scheme of excavation and exploration planned for 1904 by the Americans.

He contrasted this activity with the almost complete cessation of such enterprises in England, although before about 1892 the field was to a great extent occupied only by English explorers, so far as the inner country was concerned, while French and German work was for the most part confined to the coast lands (with rare exceptions). He argued that this increased activity sprang from the general feeling that the key to unlock many problems of early history was likely to be found in Asia Minor. He fully recognized that Crete at the present time constituted a first charge on the interest of all English archaeologists, but urged that the comparatively small expenditure required to maintain our place in Asia Minor justified the attempt to prosecute work there in addition to the Cretan work, especially as the two spheres were likely to illustrate one another. Above all, he emphasized the fact that there was no thought of rivalry, not even of friendly competition, with the foreign schemes of work, but solely co-operation. He was a regular member of the new German Society for the Exploration of Asia Minor, and an honorary member of the Austrian institute which directed the exploration of Asia Minor; and he was desirous of making both, and all similar enterprises, as successful as possible. He would for many reasons prefer to get younger men to explore, while he studied and advised; but he was prepared to work in every way. The results of his former journeys were far from being completely published; he had a score of papers lying (sometimes for years) nearly ready for printing, but there was no way of publishing them; and in order even to publish an outline of the topographical results of his work in 1901 and 1902 he was indebted to the courtesy of Prof. Benndorf, who was ready to consider the suitability of such a study for a *Sonderschrift*. The *Journal of Hellenic Studies* was in the fortunate situation of being full to overflowing; but when it was ready he had bespoken a place for another paper. Almost every page which he read in the report of any exploration suggested new subjects and new articles, if there were any time and place for them. When in 1901, after ten years' study at home, he returned to Asia Minor, it seemed to him that he had never been able properly to explore before, as so many new lines of investigation had opened up through knowledge he had gained during his studies at home.—The Chairman thanked Prof. Ramsay for his interesting and instructive address.—Mr. George Macmillan pointed out that the Asia Minor Exploration Fund, which was only dormant, might be revived to assist Prof. Ramsay's scheme.—Mr. Hogarth warmly supported the scheme, and suggested that influence should be brought to bear upon the Foreign Office with a view to reviving the former custom of appointing in the Levant consuls who were interested in archaeology.—Sir John Evans and Mr. Arthur Smith also spoke in favour of Prof. Ramsay's proposals.

**BRITISH NUMISMATIC.**—Jan. 13.—Mr. P. Carlyon-Britton, President, in the chair.—Forty-four applications for membership were received.—The President exhibited a series of silver pennies of Harold II. (Hawkins, figure 230, Bedford), William I. (Hawkins, 238, Cricklade, and 248, Southwark), as further evidence in support of his now generally accepted arrangement of the chronology of the coinages of that period, the Cricklade and Bedford examples having been restruck on coins of a previous type.—Mr. J. B. Caldecott showed a Spanish dollar countermarked in 1765 for currency in Canada.—Mr. L. L. Fletcher exhibited an interesting selection of early Scottish tokens; Mr. W. M. Maisch, a groat of Henry VIII., with mint-mark a grapnel, and a silver penny of the heavy coinage of Edward IV.; Mr. L. A. Lawrence, a similar penny of Edward IV. (these two examples are said to be the only specimens known), and a tray of mediæval Burgundian nobles and sterlings in comparison with their English prototypes.—Mr. J. E. T. Loveday contributed a paper on 'The Pattern Crown or Medal of Henry VIII.' in which he inclined to the opinion that it was a coin rather than a medal.—Mr. Bernard Roth read an account of the discovery, some years ago at Marcham, near Abingdon, of a curious hoard of clippings of silver coins, and exhibited a portion of the find. It was evidently the ill-gotten gain of some felonious clipper early in the reign of Charles II., when clipping was treason; for Mr. Roth had been able to identify sections of most of the issues from the time of Edward VI. to the first coinage after the Restoration. He also practically demonstrated to the meeting that such mutilation was effected by clippers, and not by shears, as is usually supposed; for in the latter experiment the sections invariably curled upwards, whereas those found, and those clipped, were perfectly flat.

- MEETINGS NEXT WEEK.
- MON. Institute of Actuaries, 5.—'A Comparison of the Various Methods of grouping Whole-Life Assurances for Valuation,' Mr. C. Fraser.  
TUES. London Institution, 5.—'The Crustacean Question,' Prof. G. B. Howes.  
WED. Society of Arts, 8.—'Oil and Fats: their Uses and Applications,' Lecture I., Dr. J. Lewkowitsch. (Cantor Lectures.)  
THURS. Savoy Hotel, 5.—'The Garden City Scheme and First Garden City,' Mr. Ralph Neville.  
FRI. Geographical, 8.—'The Geographical Pivot of History,' Mr. H. J. Mackinder.  
SAT. Royal Institution, 5.—'The Development of Animals,' Lecture III. Mr. J. M. Maitland.  
SUNDAY. Royal Institution, 5.—'The Sanding-up of Tidal Harbours.'
- WED. United Service Institution, 8.—'The Administration and Organization of the Army in India,' Major-General Sir E. H. Collier.  
Society of Arts, 8.—'Ice-breakers and their Services,' Mr. A. Guise.  
THURS. London Institution, 6.—'A Pilgrimage to Classic Shrines in Greece, Asia Minor, and Crete,' Mr. H. T. Ashby.  
FRI. Royal Institution, 4.—'The Flora of the Ocean,' Lecture III., Mr. G. R. M. Murray.  
SAT. Institution of Electrical Engineers, 8.—'Discussion on 'The Edison Accumulator for Automobiles, and 'The Magnetic Direct Current in Electric Motors, and its Influence on the Design of these Machines.'
- SOCY. Society of Antiquaries, 8.
- FRI. United Service Institution, 8.—'The Report of the War Committee,' Sir C. G. Dilke.  
SAT. Institution of Civil Engineers, 8.—'Metallurgy as applied in Engineering,' Mr. A. P. Head. (Students' Meeting.)  
SUNDAY. Royal Institution, 9.—'The Marshes of the Nile Delta,' Mr. D. G. Hogarth.  
SAT. Royal Institution, 3.—'British Folk-Song,' Lecture III. Mr. J. A. Fuller Maitland.

### Science Gossip.

**GEHEMRAT DR. PETER DETTWEILER,** whose death is announced in his sixty-seventh year, was one of the first medical men who maintained the possibility of effecting a cure in cases of consumption by open-air treatment. He founded his system on that of Hermann Brehmer, who had established a sanatorium for lung diseases at Göberdorf, in Silesia. Dettweiler, himself consumptive, came thither as patient, and on his complete recovery remained some time as assistant; but eventually he and Brehmer disagreed in their views and separated. Dettweiler, who was severely attacked in his time, before the truth of many of his theories was acknowledged, founded the well-known establishment at Falkenstein. He himself was an indefatigable worker and a careful observer of all new theories. Among his most important writings are 'Behandlung der Lungenschwindsucht in geschlossenen Anstalten,' 'Bericht über 92 geheilte Fälle von Lungenschwindsucht,' 'Ernährungstherapie der Lungenerkrankheiten,' &c.

We regret also to notice the death of Dr. W. Francis, F.R.A.S., F.L.S., F.C.S., which took place on Tuesday last, the 19th inst., in the eighty-sixth year of his age.

No. 3922 of the *Astronomische Nachrichten* contains the results of a large number of observations of Borrelly's comet, which was discovered at Marseilles on June 21st last year. It was provisionally called comet c, 1903, being the third comet detected in that year, but will be reckoned finally as comet IV., 1903, because Giacobini's comet d, 1902, discovered on December 2nd, did not pass its perihelion until March 25th, 1903, so that its final designation is comet II., 1903. The predecessor of Borrelly's comet (b, 1903) was discovered by Mr. Grigg in New Zealand on April 17th, and was seen only in the southern hemisphere; its permanent designation is comet III., 1903.

**SIGNOR G. BOCCARDI,** Assistant at the Catania Observatory, has been appointed Professor of Astronomy at Turin and Director of the Observatory there. That establishment was founded by the Academy of Sciences in 1790, and rebuilt in 1820. After the death of Plana (well known for his work on the lunar theory) in 1864, the observatory became a department of the University, Dorna being the first director under the new régime; he was succeeded by Prof. Francesco Porro, who was transferred to Genoa in 1901. Of late years the publications of the Turin Observatory have been chiefly meteorological, though special astronomical phenomena were not neglected.

## FINE ARTS

## THE NEW GALLERY.

THE International Society are to be congratulated on their appearance at the New Gallery, where the artists' works are seen to much better advantage than heretofore. They have, moreover, under the presidency of M. Rodin, secured better and more representative work from France than usual. This year, at all events, they live up to their name, and it is, we think, all to the good that in one exhibition at least the English public and English artists should have such an opportunity of scrutinizing the most promising and remarkable work of contemporary foreign artists. There will, in future, be scarcely any excuse for going to Paris in June if the most striking pictures of the French Salons regularly find their way to Regent Street six months later. M. Anquetin, it is true, is represented only by a small lithograph in colours, but M. Cottet's *Deuil Marin* (No. 136) and Señor Zuloaga's *Un Mot Piquant* (162), which were two of the most striking pieces in the Champ de Mars, are here. We miss, indeed, M. Jean Weber's bitter and outrageous Witticisms, and it is a pity that the opportunity was lost of making known in this country so genuine and so intensely Parisian a talent as his. Of MM. Cottet and Zuloaga's work we spoke at such length in reviewing the Salons of last year, that there is no need to add more now, except that further acquaintance does not heighten one's opinion of the latter's work. Its bluntness and self-assertion become more apparent, its cleverness appears more tricky and inopportune.

It would obviously be unfair to compare the exhibition of the International Society with ordinary exhibitions which represent only the past year's work of a group of artists. The International casts its net very wide, as regards not only place, but also time, a method which gives it a chance of attaining to a higher standard of importance and interest than the conditions of most of our annual shows allow. The public at large is the gainer by this, though it tends to make an exhibition in which such comparatively old masterpieces as Whistler's 'Valparaiso' and M. Monet's 'Le Déjeuner' are again brought to light, distinctly heterogeneous and unequal in quality, while it raises comparisons with the recent work of actual members of the Society which can hardly be to their advantage.

It is rumoured that the *Valparaiso* (154) is shortly going to America, so that this may be the last opportunity for most of us to see the most celebrated, if not the most perfect, of Whistler's nocturnes, if one may be allowed to name it by sentiment rather than subject. We are inclined to think it by no means so perfect as the nocturne belonging to Mr. Alexander of which we spoke on the 2nd inst. It has too much the air of a sketch done on the spot, full of the happiest transitions of colour, but without that uniformity and completeness of modelling and handling which the nocturne displays. It would not, indeed, come up to Whistler's own definition of finish, since the forms of the clouds are often determined by the shape of the brush, and there is no obliteration of the steps by which the effect is attained.

M. Monet's *Déjeuner* (218) is an early work, dating from 1868, two years before the artist began to express atmospheric irradiation by broken tints. It is, indeed, singularly like a Manet, more brutal, less artistic, but still with something of the feeling for style which Manet never lost, but which disappears in Monet's works with the onset of quasi-scientific theory. It is, indeed, a memorable picture deliberately and straightforwardly painted, almost beautifully in certain passages. In spite of the artist's intention to accept everything unquestioningly from nature, it is yet very distinctly the expression of a

mood, an attitude to life; it is curiously *voulu*, in fact. For what comes out is the effort of will and intelligence, the impassioned perception of the unity produced in nature by uniformity of illumination. It is the emphasis on this that gives the picture unity of a kind, that makes it a work of art. There are passages of delicious colour in the greys of the table-cloth and the half-transparent pinks of the eggs—passages that make one think, curiously enough, of Chardin. Chardin, too, though with more consciously artistic effort and a finer taste, got his harmonies by a similar intense apprehension of the influence on local colour of air and light, "ces deux harmoniques universels," as Diderot, who had already foreseen this modern theory, calls them. This picture alone would suffice to show that the motive of impressionism was a genuinely artistic one, and that at this early stage, while its discoverers were hot in pursuit of a new kind of beauty, it amounted for them to a genuine inspiration. Perhaps any conviction held fervently enough may do this, but it would be senseless to question the inspiration here, because, in the light of after events, we can now see how much less significant and expressive a symbolism impressionism has created than any preceding view of natural appearances.

Two other foreign works which have still less to do with contemporary art than M. Monet's 'Déjeuner' are Matthew Maris's *Montmartre* (238) and his *Souvenir of Amsterdam* (237). The latter is one of his finest works, wrought out with exquisite delicacy and an almost primitive delight in detail, but pervaded with a delicate veil of brown haze, which gives it its indefinable air of melancholy reverie. It may be taken as typical of what is finest in decadent art.

Among the best works of actual Members and Associates of the International Society is Mr. C. H. Shannon's *Toilet* (182). It is indeed the most undeniable success that he has achieved of late; the composition is admirable; the gentle relaxed curves of the nude torso lead to the horizontal lines at the base, and the curve is continued upwards in the austere forms of the attendant figure. It is a peculiar characteristic of Mr. Shannon's thus to dispose his lines along the circumference of his design, leaving the centre vacant; and in this case it has led to very beautiful arrangement which gives full value to the beauty of the torso. The modelling and painting of this are excellent, and the disposition of light and shade allows of subtle and rhythmical transitions of tone, which are perfectly rendered. In the attendant figure the artist seems to have found no such definite motive of design; and this has resulted in a tendency to indecision in the drawing and modelling. The same artist's *Lady with a Feather* (188) is not so successful; the greys of the flesh have become leaden, the quality of the paint is troubled, and there is a want of purity and freshness in the colour, which inclines to an inky blueness in the shadows.

Mr. Rickett's *Burial* (179) is, like all his designs, wonderfully complete in the deliberate planning of the pattern. For once, however, we feel that the logical perfection of the design jars with the motive of the picture; that in such a subject the unexpected and impetuous movements of passion should invade the regularity of the rhythm. The fine motive of the veiled figure to the right is almost lost by the broken handling and the absence of massed planes of light and shade.

Mr. Strang's *Mother and Child* (176) is likely to miss the admiration it deserves, because it wants charm. It is, however, a most accomplished and learned work. The design of the figure is large, massive, and condensed; the drawing and modelling of the hands are masterly, and perfectly expressive of the idea. It is difficult, we admit, to say why it does not impress one more, so admirable is the choice at

every point of the right means of expression and so noble the intention. Perhaps the intention is too ambitious, even for Mr. Strang's powers, for it is indeed a rare thing in art to convey a sense of primeval and enduring grandeur, as of some vast natural monument, in the trivial gesture of an everyday occupation. Wordsworth did this, and Millet and Daumier. One misses here the thrill which acclaims success, but to have come so near in such a difficult endeavour is no slight merit.

We can only mention the remaining works of interest in the exhibition. Mr. Crawhall's *Silver-Spangled Cock* (44) is a brilliant drawing, delightful for its certainty and directness of touch. In the Sculpture Hall the President's *Study for John the Baptist* (338) is supreme. It might be placed beside the finest works of mediæval sculpture. We fail to find the same qualities in the *Grand Penseur* (357), where a Michelangelesque display of musculature gives the idea a certain rhetorical impressiveness. M. Bartholomé's *Réveil dans la Mort* (344) is highly successful in its rather slight and sentimental vein. Mr. J. H. M. Furse's *Tiger and Wild Boar* (346) and Mr. Wells's *Man and Child* (336) strike us as the best of the English contributions.

S. A. STRONG.

ON Monday last, at the age of forty, died Mr. Sandford Arthur Strong, Librarian to the House of Lords, Librarian to the Duke of Devonshire, and Professor of Arabic at University College, London. More than a year ago it became evident to his friends that he was in failing health; but, with characteristic pluck and determination, he continued to perform the duties of the important offices he held as long as it was possible for him to fulfil them.

Mr. Strong was one of the three sons of Mr. T. B. Strong, formerly of the War Office, of whom another son is the Dean of Christ Church. From St. Paul's School Arthur Strong passed to St. John's College, Cambridge, where he began the study of Oriental languages under Prof. Cowell. Of his achievements as an Orientalist others will, no doubt, speak at length. The work that he did for the Pali Text Society, and his contributions to the *Journal of the Royal Asiatic Society*, gained for him a reputation amongst Oriental scholars, both in this country and abroad.

In recent years Mr. Strong had made valuable additions to the literature relating to the history of the fine arts. It was only three years ago that he published his first important work of this class, his account of the drawings in Lord Pembroke's collection at Wilton. It is, however, a mistake to suppose that his interest in art history was of recent origin. From his boyhood he had sought to train himself as a connoisseur: he had continually endeavoured to develop his great natural gifts, and to make the best use of his exceptional opportunities for study. Thus he had gradually become acquainted with all the chief collections of Europe. His book on the Wilton drawings was one of the earliest important works of its kind in English, and it was followed by a similar work on the drawings in the collection of the Duke of Devonshire. Mr. Strong wrote an introduction to the admirable catalogue of the Wantage collection, and assisted in the preparation of the two published volumes of the new edition of Crowe and Cavalcaselle's 'History of Painting in Italy.' He also contributed important articles to reviews on subjects connected with archaeology and connoisseurship. In all of these writings he demonstrated that he had a keen eye and an unfailing memory—two most necessary qualifications of the connoisseur. At the same time he showed that he placed a proper value upon documentary evidence, basing his conclusions on all the available testimony.

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But the services that he rendered to students of art history cannot be adequately appraised by those who know him only through his published writings, admirable as they are. He was a stimulating friend of students in many lands. He generously communicated to them material from his own vast stores of knowledge, and assisted them alike with pertinent criticism and intelligent sympathy. He was a brilliant organizer of research, and had the gift of inspiring others with something of his own passion for study. Several valuable works on artistic subjects, as well as many undertakings in other fields of learning, would never have come into existence but for Arthur Strong's initiative and enthusiasm.

Profound as was his knowledge of his own special pursuits, yet more remarkable was the sum of his erudition on subjects other than these. His knowledge, for instance, of modern history and politics was notable; he took a deep interest in folk-lore and in Latin and Greek literature. Nor was his scholarship unrelated or superficial. No man ever had a greater contempt for sciolism or dilettantism. The extent and depth of his learning won for him the admiration of scholars everywhere, and his untimely death will be mourned by many who have been stimulated by his encouragement and example.

L. D.

## Fine-Art Gossip.

MR. GEORGE CLAUSEN's lectures on painting at the Academy have been attracting a good deal of attention. Next Monday he deals with 'Open-Air Painting and Landscape,' and next Thursday with 'Realism and Impressionism.'

OILS, pastels, and drawings by the Hon. Walter J. James are now being shown at the Ryder Gallery; while Mr. Baillie is showing till February 6th at his gallery oil pictures and sketches by Mr. Philip Connard, water-colour drawings by Mr. H. B. Smith, and some Japanese colour prints.

THE Pastel Society held their private view yesterday at the galleries of the Royal Institute of Painters in Piccadilly.

A SHOW of landscapes by Mr. Grosvenor Thomas will be opened at the Woodbury Gallery next Monday. Mr. Thomas's work is well known abroad as well as at home, and he is represented in the national galleries of Hungary and Bohemia.

THE death is announced of the painter Heinrich Vogel. He is said to have left about half a million of marks for purposes of art.

M. TONY ROBERT FLEURY was elected President of the Société des Artistes Français on Tuesday evening last, in succession to the venerable M. W. Bouguereau, who has occupied the post with honour to himself and with credit to the Society for the last three years. M. Tony Robert Fleury was born at Paris in 1837, and studied under Paul Delaroche and Léon Cogniet. He first exhibited at the Salon in 1866, and has contributed many important pictures to succeeding exhibitions. The new "présidents de jury" for the ensuing season are M. Humbert for painting, M. Raphaël Collin for decorative arts, and M. Boissieu for sculpture.

MR. LANGTON DOUGLAS writes:—

"As Crowe and Cavalcaselle's 'History of Painting in Italy' is a work of reference, you will, perhaps, permit me to draw attention to a typographical error in the second volume of the new edition, which may confuse some of its readers. Owing to the omission of a numeral referring to a foot-note, it is made to appear that the altar-piece of Ceretello is still in the Camaldolese Abbey. As all who know the Uffizi Gallery are aware, that picture is one of the chief ornaments of the Sala di Lorenzo Monaco."

WE referred last week to the establishment of a third Salon, which is to be exclusively French; but an attempt is being made by one

of the sociétaires of the Société des Artistes Français (the Old Salon) to limit the number of foreign exhibitors in its own annual exhibition. M. Honoré Umbrecht — himself, curiously enough, an Alsatian—is the leading spirit in this new movement. His complaint is that the works of foreign artists crowd out important pictures by natives, and that the hospitality extended by the French society is not reciprocated at any of the great exhibitions abroad. If, by some remote chance, he contends, the work of an eminent French artist is exhibited in a foreign gallery, it is placed in a third or fourth rate position. "Nous sommes dupes," he exclaims. "Nous ne demandons pas que l'on traite chez nous les étrangers comme ils nous traitent chez eux. Nous demandons seulement qu'on ne les traite pas mieux que les Français." M. Umbrecht certainly overstates his case; but of the first 100 pictures in last year's exhibition of the Société Nationale des Beaux-Arts thirty were by sixteen foreign artists; and out of the first 100 pictures exhibited at the Old Salon, sixteen fall into the same category, which is in either case an extraordinary percentage, but not M. Umbrecht's 50 per cent.

MADAME ESTHER HUILLARD has been elected Honorary President of the Union des Femmes Peintres et Sculpteurs de Paris, in succession to Madame Demont-Breton, who, succeeding the Duchesse d'Uzès, resigned after holding the office for a week or so.

## MUSIC

## THE WEEK.

MUSIC IN PARIS: 'LA REINE FIAMMETTE'; BERLIOZ'S 'REQUIEM.'

'LA REINE FIAMMETTE,' libretto by M. Catulle Mendès, music by M. Xavier Leroux, produced just before Christmas at the Opéra Comique, is now attracting large audiences, and we heard it last Friday week. The composer, who won the Prix de Rome, is now Professor of Harmony at the Conservatoire; he has already written for the stage 'Astarté' and 'William Ratcliff.' The libretto of 'La Reine Fiammette' is after the Conte Dramatique of M. Catulle Mendès, the success of which no doubt led to its transformation into an opera libretto. There are many clever lines in the text, but in condensing the original play for operatic purposes the delineation of character has no doubt suffered. Orlanda, queen of an imaginary kingdom of Bohemia, is surnamed Fiammette, because she is fickle as a flickering flame. Rome wishes to possess Bologna, and the Cardinal Cesare Sforza persuades Danielo, a young clerk, to assassinate the Queen, stating falsely that the latter ordered Danielo's brother to be put to death. In the second act Danielo visits the Queen in a convent, and becomes enamoured of her, though without knowing who she is. When later, before the assembled Court, he advances to plunge a dagger into her heart, he recognizes her, becomes powerless, and the dagger falls from his hand. To save his life the Queen abdicates in favour of her husband. The Cardinal, however, is not satisfied; she is accused of heresy, and is condemned to death. At the close of the opera she and her lover are seen advancing towards the scaffold. There is not a single character in the piece for whom we feel either interest or sympathy. Orlanda is little more than a stage queen, and her husband a low-bred villain, who consents to the plot against his wife.

Danielo is a weak-minded instrument of the Cardinal's, and the latter himself but a tool of Rome. The music is clever and well scored. It is pleasant to listen to, and always appropriate to the situation. And there is a certain power of characterization. Like Massenet, whom M. Leroux seems to have taken as model, the composer knows how to write refined melodies. He is best in light scenes, as, for instance, the conversation between Orlanda and the young nuns in the second act, the garden scene, with the music for the dance just before the entry of Danielo, also much of the love music. But at moments of intense passion, whether of love or of hatred, there is a want of depth; the music never takes strong hold of one. Whether it is real lack of individuality, or whether, as is possible, the artificial book failed to inspire the composer, we cannot say. The attraction to the public appears to us to be in the varied and often sensational scenes of the opera, the admirable staging, a fine performance under the direction of M. Messager, and, as stated, music smooth and pleasing. Miss Mary Garden as Orlanda, M. Maréchal, who impersonated Danielo, and M. Allard, the Cardinal Sforza, the most important personages, sang and acted with skill and marked effect.

On the following Sunday afternoon there was a performance of Berlioz's 'Requiem,' in connexion with the Fêtes du Centenaire, given under the direction of M. Edouard Colonne at the Théâtre du Châtelet. When 'Lohengrin' was produced at Weimar, under Liszt, in 1850, some one, whose name escapes us for the moment, in describing the performance to the composer, who was in Switzerland, annoyed him by singling out certain details in the music, instead of speaking of the effect of the work as a whole. Now in the 'Requiem' Berlioz made some curious experiments in orchestration—for instance, with the kettledrums in the "Dies iræ," and with the trombones in the 'Sanctus'—and to students of the master's music they are no doubt features of special curiosity and interest. But the work must be listened to as a whole. Further, it must be remembered that it was written for a funeral service, and that accounts for the marked restraint in nearly all the sections. The "Dies iræ" offered the composer a tempting opportunity to display his skill in orchestration—the subject of the Last Judgment demands music of imposing character, and also suggests effects of realism. It would be too much to say that Berlioz rose to the height of his great argument; nevertheless it is a movement of extraordinary power: the awe-inspiring words are undoubtedly intensified by the music. To depict in tones the summoning of the dead to judgment may appear a hopeless task; neither poet nor painter can render justice to the theme. Yet a genius can for the time make us feel the power of his art. The 'Requiem' was written in 1837, and three years previously Berlioz published an article on the funeral service for Choron, at which Mozart's 'Requiem' was performed, and it is curious to note what he said concerning the "Tuba mirum spargens sonum":—

"In spite of the veneration which every one entertains for Mozart, and in spite of the beauty

of the opening melodic phrase of this movement, it is impossible not to be disagreeably affected by it. The poetry is sublime and fills one with a holy terror; imagination grows and leaps forth at thought of this numberless multitude which the *terrifying trumpet* of the celestial army has just roused from the sleep of death, and hurried before the feet of the sovereign Judge. It is natural to seek in the music which the composer has set to these terrible words, thoughts and images not only analogous, but still more powerful, especially when the composer is Mozart. But, to be frank, I am bound to confess that in the celebrated composition in question this movement presents scarcely anything really striking. One solitary *trombone* has been destined by the author to render the effect of the formidable summons of the archangel. But why only one, when thirty, when three hundred, would not be too many?"

And later:—

"It is inconceivable that Mozart can have made such a mistake. It is even impossible, and we prefer to believe that he only sketched this part of the 'Requiem,' and that the composer who completed it did not catch the spirit of the words."

The criticism is interesting. We now know that Mozart did complete this movement. The bold tone-picture of Berlioz astonishes us, but none the less we admire the grand simplicity of Mozart.

M. J. Tiersot, in an article entitled 'Berlioziana' in *Le Ménestrel* of January 17th, gives some hitherto unpublished letters of the composer, including one written on April 17th, 1837, to his sister Adèle, who was living with her parents at Côte-Saint-André. He tells her how busy he is at work on his 'Requiem,' and how at first he was so excited that "rien de lucide ne se présentait à mon esprit." He concludes thus:—

"I shall probably again incur the reproach of innovation, because I have attempted to restore to this form of art a *vérité* from which Mozart and Cherubini appear to me to have so frequently departed."

He had evidently not forgotten the Mozart "Tuba mirum."

But to return to the Châtelet performance. The orchestra and chorus, the latter being placed in front, were 350 in number. The rendering of the work was most impressive. M. Colonne seemed to feel the spirit of the music; there was no lack of dignity, nor, when needed, of delicacy; and he also displayed a *verve* which gave special point to prominent passages. There was an immense audience. During the performance absolute silence prevailed, but after each number there was loud applause. We, however, remembered that the Parisian public was atoning for its past indifference to Berlioz, so that its enthusiasm might perhaps be pardoned. When the imposing rendering of the "Dies iræ" was over there was a loud demand for an encore. M. Colonne showed no sign of yielding; still the cries of "bis" continued. Turning round to the audience, the conductor said: "On ne bisse pas le jugement dernier." This quiet reproof had the desired effect. The excellent choral singing deserves note; the bass voices were particularly good. M. Émile Caze-neuve sang the 'Sanctus' solo with simplicity, feeling, and artistic taste.

## THE ATHENÆUM

### Musical Gossip.

At the Popular Concert last Monday evening the Kruse and Grimson quartet players joined forces in the performance of Mendelssohn's Octet, the various movements, and notably the delightful Scherzo, being ably rendered. The first performance in London was given by Mlle. Sandra Droucker, a Russian pianist, of Glazounow's Air with Variations in F sharp minor. Upon a rather striking theme some imaginative and gracefully written variations have been built by the clever musician. Another piece of Russian origin was the Sonata in C minor for piano and cello by Rachmaninoff, which was agreeably interpreted by Mlle. Droucker and Mr. Percy Such.

MR. WILLIAM A. BECKER, an American pianist, gave a recital at Bechstein Hall last Tuesday afternoon. His technique has been well developed, and his interpretation of the various works in his programme was careful and artistic. Some reinforcement of feeling would have been welcome at certain points in his performance of Beethoven's 'Waldstein' Sonata, but the Chopin pieces were treated in a tasteful manner, the artist exercising due restraint and avoiding extravagance.

An inaugural recital was given last Tuesday evening by the Orchestrelle Company at their new Aeolian Hall in New Bond Street. The room, which is handsomely appointed and well lighted, holds an audience of 400. To the programme of music Miss E. Parkina and Mr. Ffrangcon-Davies contributed songs, and M. Johannes Wolff violin solos. The pianola was used for the pianoforte solos and accompaniments, Mr. Max Schulz showing a thorough command of its resources.

MISS PAULA SZALIT, a young Austrian pianist, made a successful first appearance in London at Bechstein Hall last Wednesday afternoon. She has a strong technique, but indulges in no demonstrations of virtuosity. Her performance of Beethoven's Sonata in A flat was remarkably interesting and intelligent, the variations being played with neatness and skill, while the Funeral March was interpreted with dignity and expression. To Mendelssohn's 'Variations Sérieuses' Miss Szalit also did justice, her execution satisfying all demands, and the Chopin pieces were played with refinement and good taste. Altogether the artist created a decidedly favourable impression.

The programme of the Philharmonic Society's ninety-second season has now been issued. Thirty-three works are announced for performance, and of these twenty-eight are by foreign and five by British composers. Mr. Herbert Bedford will contribute his love-scene 'Romeo and Juliet,' Mr. A. von Ahn 'Carse a new symphonic Prelude to Byron's 'Manfred,' Dr. Cowen his 'Indian Rhapsody,' Dr. Elgar his 'Cockayne' Overture, and Sir Charles Stanford his Clarinet Concerto. Of new compositions from foreign sources there will be a Concertstück for pianoforte and orchestra by Franco da Venezia, the solo part of which will be played by Mr. Ernest Consolo, and a Violoncello Concerto by Joseph Jongen, in which M. Jean Gérard will undertake the solo. The pianists engaged include Mr. Leonard Borwick, Mr. Consolo, Miss Dorothy Maggs, and M. Raoul Pugno, and the violinists Miss Marie Hall, Miss Annie de Jong, Herr Fritz Kreisler, and Herr Kubelik. The vocalists will be Madame Clara Butt, Miss Muriel Foster, Miss Maria Gay, Miss Elizabeth Parkina, Miss Minnie Tracey, and Mr. Kennerley Rumford. In Brahms's Rhapsody the choruses will be sung by the Alma Mater Male-Voice Choir, consisting of past and present students of the Royal Academy of Music.

THE Royal Opera Syndicate have engaged Dr. Hans Richter to conduct some special performances of Wagner's operas at Covent

Garden. The Bayreuth composer's 'Ring des Nibelungen' will not be given at the opera-house next season.

THE death is announced at Weimar of Eduard Lassen. Born at Copenhagen in 1830, he was admitted to the Brussels Conservatoire at the age of twelve, and soon exhibited remarkable musical gifts. After leaving the Conservatoire he travelled in Germany and Italy. His opera 'Landgraf Ludwig's Brautfahrt' was produced at Weimar in 1857, and when Liszt retired from the post of Court Capellmeister in 1861 Lassen succeeded him. His compositions included several operas, two symphonies, a violin concerto, overtures, cantatas, and many songs.

THE heirs of Hector Berlioz have handed over to M. J. Tiersot more than two hundred letters of the composer written between the years 1822 and 1868, with a view to their publication.

A SPECIAL festival is to be held at Madrid in May, 1905, to celebrate the tercentenary of the 'Don Quixote' of Cervantes. In mentioning this news *Le Ménestrel* of January 17th gives the names of various composers who have written operas the text of which is based on the doings of the immortal Don. Among those named is Henry Purcell; he did not, however, write a 'Don Quixote' opera, but only wrote settings of songs for the first and second parts of D'Urfey's play of that name.

HERE FRITZ KREISLER appeared at the second Popular Concert at Brussels, and by his finished performance of Mendelssohn's Violin Concerto greatly delighted his audience. A writer in *Le Monde Musical* regrets that he should have afterwards played the 'Non pin mesta' variations of Paganini, "mere technical tricks without any musical interest." The programme included a new work, 'Choral Varié' for saxophones, by M. Vincent d'Indy, described as "une des plus belles pages du maître français."

We note in the above-mentioned paper an account of two concerts recently given at Madrid by the Société Nouvelle des Anciens Instruments (Mlle. Marguerite Delcourt harpsichord, Madame Marguerite Delcourt quinton, and M. Casadesus viola d'amore, M. G. Desmonts viola da gamba, and M. E. Nanny double-bass). They achieved a brilliant success, and, in addition to the two concerts, gave a recital, by command of the Queen, at the Palace. We hope that when these artists visit London, as they intend to do shortly, they will get better audiences than did the recent performers on ancient instruments at the Popular Concerts.

THE Allgemeine Musik-Zeitung of January 1st gives a portrait recently discovered at Mayence, said to be that of Johann Sebastian Bach. The name of the artist is not yet settled; the only thing certain about this oil painting is that it was painted during the lifetime of the composer. It is thought that it may be the "Erfurt" portrait, which had disappeared. It has come into the possession of Dr. Fritz Volbach.

THE death is announced of Francesco Cortesi, composer of 'Almina,' produced at Rome in 1859, and 'Le Dame a Servire,' which came out in the same year. He was born in 1826, and acquired reputation as a conductor. His sister, Adèle Cortesi, was a vocalist famous in her day.

### PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30. Queen's Hall.
	Sunday League, 7. Queen's Hall.
MON.	Popular Concert, 8. St. James's Hall.
—	Miss Irene H. Foster and Mr. Mason B. Mackay's Concert, 8.15. Steinway Hall.
TUES.	Miss Pauline Viardot's Concert, 8.15. Brinsford Galleries.
—	Mr. Whitney T. Cawelt's Concert, 8.15. Bechstein Hall.
WED.	Bechthold Choir Concert, 8.30. Fortnum Rooms.
—	Miss Pauline Viardot's Concert, 8. Bechstein Hall.
THURS.	Miss Pauline Viardot's Concert, 8.30. Queen's Hall.
FRID.	Mr. Donald F. Tovey's Concert, 8. Albert Hall.
—	Mr. Ysaye's Concert, 8. St. James's Hall.
SAT.	Cathie Quartet Concert, 8.15. Aeolian Hall.
—	Popular Concert, 8. St. James's Hall.
SUN.	Symphony Concert, 8. Queen's Hall.

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## Drama

*The Dynasts: a Drama of the Napoleonic Wars.* By Thomas Hardy. Part I. (Macmillan & Co.)

SIGNS have not been wanting that Mr. Hardy, dissatisfied with the medium in which he won his fame, covets laurels other than those of the novelist. His latest work constitutes an attempt to combine historic chronicle with poetic drama, and to apply a series of animated tableaux of the wars and preparations of Bonaparte from the menaced invasion of England to the setting of the Napoleonic star at Waterloo. Of this huge scheme, to which are to be dedicated nineteen acts and one hundred and thirty scenes, a single portion—occupying six acts and carrying the action to the battle of Austerlitz and its consequences, including the death of Pitt—now appears. A second portion will end in 1811 with the defeat of Soult at Albuera; while a third will show the restoration of peace among the nations. Room exists for doubt whether the inception of an idea of this magnitude is not of interest more general and widespread than its execution.

In some respects the scheme is not altogether novel. ‘The Dynasts’ links itself on one side with the drama of Æschylus and his successors, and on another with the chronicle plays of Shakespeare. Especially close, as is pointed out in the preface, is the connexion with the Hellenic drama, in that whatever is not explicit in the fable is assumed to exist in the minds of the public. While, however, the Greek tragedians confined themselves in a trilogy to the development of a single theme, Mr. Hardy’s work passes from country to country, hopping—let it be said without irreverence—from Weymouth to Boulogne, and from Ulm to Trafalgar. In this respect it comes, of course, nearest to the historical plays of Shakespeare, an imitation of these being suggested throughout.

In adopting his new method Mr. Hardy forfeits much—it may even beset most—that has hitherto contributed to his success. The atmosphere of Wessex is still maintained, and the opening portion of the play is to some extent a development of ‘The Trumpet-Major,’ issued a score years ago, which does not rank as one of Mr. Hardy’s best works of fiction. He foregoes, however, all feminine interest and influence—at least so far as the present portion is concerned, though such may, perhaps, be obtained when in a subsequent instalment he has to depict the unparalleled sorrows of Queen Louisa. There is no character even like the Anne Garland of ‘The Trumpet-Major.’ Queen Charlotte, the English princesses, Lady Caroline Lamb, seven Milanese young ladies, and the princesses of Joséphine’s Court are muted; and Joséphine herself and Lady Hester Stanhope are scarcely more than lay figures. Such attempt at characterization as is permitted is but slight; and though some care is taken with personages such as Napoleon himself, George III., Pitt, Nelson, Hardy, and Villeneuve, the result is seldom more than the production of a thumb-nail sketch.

An abandonment of a method by means of which Mr. Hardy has reached something

like supremacy needs more justification than can be supplied. Whatever Mr. Hardy says demands and repays attention. We are not of those, moreover, who would restrict a man’s efforts to one line, however brilliant the success achieved in it. Were this done the author of the ‘Lay of the Last Minstrel’ might never have written ‘Redgauntlet’ or ‘Rob Roy.’ But the change in Mr. Hardy is in the wrong direction. His gifts are not in any marked sense poetical. Of lyrical fervour he shows no trace. In the weightier passages he is generally crabbed, and in the lighter uninspired, while certain scenes can scarcely be acquitted of bathos. Shakespeare, in presenting the debates of princes and councillors, employs language which is worthy of the occasion, often dignified and sometimes heroic. We do not expect from a representative of a corrupt English borough the language of a Percy or a Prince Hal. To convey in verse of marvellous blankness a debate in the House of Commons, in which participate Pitt, Sheridan, Windham, Whitbread, Tierney, Fox, Fuller, and Bathurst, is, however, work for inferior hands, and not for the author of ‘Far from the Madding Crowd’ and ‘The Woodlanders.’

Action and comment are enshrined in a species of lyrical utterance of what are called “Phantom Intelligences.” The purpose and mission of these are explained at some length. Their most obvious function is to serve as a species of chorus. “Their doctrines,” says Mr. Hardy, “are but tentative, and are advanced with but little eye to a systematized philosophy warranted to lift the ‘burthen of the mystery’ of this unintelligible world.” A purpose these beings serve is as mouthpieces for the species of revolt with which the mind of the writer is charged. One group only, that of the Pities, “approximates to the ‘Universal Sympathy of human nature—the spectator idealized,’” as, after Schlegel, Mr. Hardy calls this classical chorus. The employment of It instead of He in allusion to the “First or Fundamental Energy” is justified as a necessary and logical consequence of the long abandonment by thinkers of the anthropomorphic conception of the same. Here, one would suppose, is a chance for the author to display the lyrical gifts he cultivates. Mystery and speculation there are in abundance, and we think of Goethe and the second part of ‘Faust,’ and of other works which in Tudor times would have been characterized as metaphysical. In no case, however—not in the Spirit or Chorus of the Years, of the Pities, of Rumour, in the Spirits Sinister and Ironic, Spirit Messengers, Recording Angels, or the Shade of the Earth—do we find anything that reconciles us to the choice of method, or greatly inspires or delights us. In intelligibility and in pessimism the utterance of the Spirit of the Years is dominant:—

.....in the Foretime, even to the germ of Being,  
Nothing appears of shape to indicate  
That cognition has marshalled things terrene,  
Or will (such is my thinking) in my span.  
Rather they show that, like a knitter drowsed,  
Whose fingers play in skilled unmindfulness,  
The Will has woven with an absent heed  
Since life first was; and ever will so weave.

With a recollection of the French definition of life as a comedy to those who think, a tragedy to those who feel, the Spirit

Ironic corrects to “comedy” the phrase “terrestrial tragedy,” used by the Spirit of the Pities to qualify the contests between France and opposing Europe. The Spirit Sinister, meanwhile, is scarcely more than a species of modern Puck, declaring that

Those things they best please me  
That befall preposterously.

The nearest approach to poetry we find in the rousing boatman’s song after Trafalgar and the description of the state of affairs given in recitation from a book by the Recording Angel. In this the rhythmical effect is impressive, as is the recurrent rhyme at the end of each quatrain. The “the” in l. 12 is worse than superfluous:—

Now mellow-eyed Peace is made captive,  
And Vengeance is chartered  
To deal forth its dooms on the Peoples  
With sword and with spear.  
Men’s musings are busy with forecasts  
Of musters and battle,  
And visions of shock and disaster  
Rise red on the year.

The easternmost ruler sits wistful,  
And tense he to midward;  
The King to the west mans his borders  
In front and in the rear.  
While one they eye, flushed from his crowning,  
Ranks legions around him  
To shake the ensiled neighbour nation  
And close her career!

A play the characters in which number tens of thousands, and in which supernumeraries are counted by regiments and armies, is obviously not intended to be acted. Mr. Hardy suggests as a conceivable compromise “a monotonic delivery of speeches with dreamy conventional gestures, something in the manner traditionally maintained by the old Christmas mummers.” The idea that anything of the kind will ever be attempted may be dismissed.

After the coronation of Napoleon in Milan Cathedral, Act I. sc. vi., the Spirit of the Pities demands—

What is the creed that these rich rites disclose?  
And receives from the Spirit of the Years  
the answer—

A local thing called Christianity.  
George III. speaks, Act IV. sc. i., to Pitt of Napoleon as

This wicked bombardier of dynasties  
That rule by right Divine—

a characteristic touch.

Some of the verses have a quasi-Gilbertian flavour. A Chorus of Ironic Spirits says or sings—

A pertinent query, in truth!—  
But spoil not the sport by your ruth:  
‘Tis enough to make half  
Yonder zodiac laugh  
When rulers begin to allude  
To their lack of ambition,  
And strong opposition  
To all but the general good!

Forms such as “navarchy,” “puppetry,” and “bombartry” are met with, and much of the language is stiffly brocaded. In negatives Mr. Hardy is venturesome, introducing such words as “incognizance,” “inexist,” “uncuse,” and “unknow.”

The work, so far as it has gone, may be read with interest and admiration for Mr. Hardy’s spacious sense of history. We trust, however, that, when his present scheme is finished, the author will recur to that field of Wessex prose in which a few touches here show that his mastery is unrivalled.

## THE WEEK.

HAYMARKET.—'Joseph Entangled,' a Comedy in Three Acts. By Henry Arthur Jones.

It is a pleasant, albeit a customary, occupation to congratulate the Haymarket Theatre upon a triumph. The occasion for so doing is now renewed. Always happiest when sauciest and least argumentative, Mr. Jones in his 'Joseph Entangled' has given us a faithful sketch of what is most reprehensibly frivolous and incurable in English society. How far the pictures he supplies are true will be strenuously — perhaps fiercely — debated. That there is a world such as he depicts, which, without being actively wicked, is totally deficient in moral fibre, and recognizes neither social nor ethical standpoint—a world in which almost every woman regards a change of partners in life's dance as a possible, if not a desirable contingency—has, it seems, to be conceded. A world of this kind Mr. Jones has previously presented in 'The Liars' and 'The Case of Rebellious Susan,' and in his 'Joseph Entangled' he places it once more on the stage. His designs have the old fidelity, the imbroglio displays the well-known ingenuity, and the satire of social views and institutions has lost no whit of its humour or its force. As a result the play is a conspicuous success. In one respect the novelty differs from the pieces with which it is natural to compare it. The heroine has no sexual injustice of which to complain, no social wrong to redress. In all her proceedings she is positively innocent. Quite baseless are the imputations upon her fair fame. She is, in fact, simply the victim of circumstances. In conceding thus much we recognize no increased claim on our consideration. If she is innocent, it is because she has not been tempted enough. No possibility of moral martyrdom lurks in her veins. Her sister has been saved by her from kicking over the traces. This work of rescue is just worth doing, and it has been accomplished. The heroine does not, however, think a penny the worse of the young wife for her meditated and all but accomplished elopement. Incuriously she says, as it were, "How could you?" but she knows very well how little would be necessary to bring about with herself the same state of affairs, and she is prepared in a few days to follow her sister's lead. In painting women of this frivolous, irresponsible type, in giving them the qualities corresponding to their defects, and in presenting their more attractive aspects, Mr. Jones has no superior, and his new play is marvellously ingenious, thoroughly witty, and profoundly cynical. Not quite to our taste is the *dénouement*, and we fancy it is not quite to that of the author. The way, however, in which evidences of guilt multiply against a woman we know to be innocent is admirably effective, and the treatment of the situations obtained is masterly. Once accept the difficulty involved in the opening scene, and the whole progresses in a fashion equally logical and mirthful to its close, and a scene in which a wife, knowing that her divorce is inevitable and all but immediate, secures, as it were, her retreat, and at once conciliates and represses the partner in her imaginary

fault and the sharer of her future life, is quite new, fresh, and original. Still a wife, though shortly to be divorced, she seeks to maintain to the end her conjugal integrity and the respect due to her position. She has, however, no resource but in the loyal and, till now, innocent gentleman who burns with passion at the notion of making her his, and she has a hard task in recognizing her obligation while repressing his compromising raptures. During all but the whole of two acts, accordingly, the play is in the full sense comedy. It is brightly played throughout. As the heroine, Miss Ellis Jeffreys proves herself a true artist and a being of great personal charm. Mr. Cyril Maude realizes the humorous aspects of the situation in which he is placed, and charges the whole with a creditable amount of earnestness; Mr. Herbert Waring depicts the struggling husband, naturally resentful against his wife and yet fearing to lose her; while various types of eccentricity, such as Mr. Jones loves to present, are depicted by Mrs. Charles Calvert, Miss Beatrice Ferrar, Miss Winifred Arthur-Jones, and Messrs. Sam Sothern, Edmund Maurice, Charles Sugden, and Volpé.

## Dramatic Gossip.

'THE OUTPOST,' by Mr. William Akerman, produced on Tuesday afternoon at the Lyric, deals in sentimental fashion with an imaginary episode of the Franco-German War. It is played with some ability, but without much local colour, by Mr. P. Cunningham as a French traitor, Mr. John Beauchamp as his blind father, Miss Pattie Bell as his mother, and Miss Olive Temple as his betrothed, but does not greatly strengthen the bill.

'SUNDAY,' a four-act drama by Mr. Thomas Racewood, has been produced at Eastbourne with Mr. F. Terry and Miss Julia Neilson, and will be given in London so soon as a theatre can be found for it. At the outset the piece seems suggestive of 'Good for Nothing.'

MR. E. TERRY will, it is anticipated, appear at Easter at Terry's Theatre in 'The House of Burnside,' recently produced by him in the country. We suppose the piece to be the same as 'Burnside & Co.', an adaptation by Mr. Louis N. Parker, given in Dublin on October 1st, 1903.

'CANDIDA,' by Mr. George Bernard Shaw, obtained so much success at an afternoon performance at Madison Square Theatre in New York that it has been promoted to the regular bill.

SIGNOR SALVINI will appear in America during the spring in 'King Lear' and 'Ingomar.'

A NEW play by Mr. H. H. Davies will be produced by Sir Charles Wyndham early in April at the New Theatre.

DURING the London season of M. Coquelin and Madame Réjane, which will begin on June 13th, the former will play Petrushio and the latter Katharine in a rendering of 'The Taming of the Shrew.'

AN adaptation by Mr. Herbert Dansey of M. Sardou's 'Ferreol' is among forthcoming novelties.

WEDNESDAY next is fixed at Terry's Theatre for the first production of Capt. Basil Hood's new comedy 'Love in a Cottage.'

MR. PERCY BROUH, the youngest son of Mr. Lionel Brough, the veteran comedian, has died at Marseilles of enteric fever while on his way to India.

To CORRESPONDENTS.—W. J.—C. S.—F. G. K.—V. J. B.—received.  
A. L.—W. P. C.—Many thanks.  
M. S. L.—Too late.  
F. H. L.—There is nothing incorrect.  
T. O. R.—Too controversial for us.  
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